

AFM Report: High Unemployment, Low Salaries

By HANNAH ALTBUSH

New York—How many musicians are actually earning their living in their profession? The number is pitifully small, according to a recent report by the American Federation of Musicians.

Of nearly 249,000 AFM members, only about 72,000 earn the major part of their livelihood from music, according to AFM calculations. The rest, some 176,000 professional musicians, must supplement their income by other means. Of the number of regularly employed musicians, 2,200 have jobs in the 2,636 broadcasting stations in the U.S.—that's less than one musician per station. Approximately 2,000 musicians are employed by theaters, and the motion picture industry provides jobs for about 350 staff musicians and for some 4,000 non-traveling musicians.

Due to the increasing popularity of classical music in the U.S., there are more members of the union holding regular jobs in symphony orchestras than in the broadcasting studios. The 32 symphony orchestras in the U.S. and Canada employ approximately 2,270 musicians. These instrumentalists, however, work an average of only 22.4 weeks a year at an average weekly pay of \$81.

Declining Chances

As a result of this record of unemployment and small earnings in music, inducements for young people to enter the profession are rapidly declining, the AFM points out. It is becoming more difficult

(Turn to Page 17)

Gleason Signs Dorsey Bros.

New York—Jackie Gleason, the new "Mr. Television," who recently signed a fabulous \$6,000,000 deal with Buick Motors, has reportedly been guaranteed an additional \$5,000,000 by CBS for his exclusive services for 15 years at \$100,000 annually. This sum would be paid Gleason whether he worked or not. Included in the agreement is reportedly the purchase of a Gleason-produced series featuring Tommy and Jimmy Dorsey and the June Taylor dancers. The Dorsey brothers have in the past substituted for Gleason during his vacation.

The Dorseys, according to reports, have been signed by the Jackie Gleason Enterprises to go into the Saturday 8-8:30 p.m. spot on CBS-TV during the 1955-56 season as replacement for half of Gleason's show.

Gibbs Injured In Car Crash

King City, Calif.—Terry Gibbs was taken to King City hospital Jan. 3 following a head-on car crash in which the car turned over completely. His bass player, Herman Wright, who was driving, was not injured. Gibbs' injuries are not critical and he expects to be able to fulfill his next date—an engagement at the new Royal Nevada hotel in Las Vegas in early February.

Calls were received at the hospital from Dave Brubeck, Georgie Auld, and many other musicians, and Gibbs is anxious to assure everyone that he's all right. His vices, incidentally, probably saved his life, for they were behind him and served as a buffer when the crash came.



(Photo by Dave Pell.)

WHO'S SURPRISED? Frankie Laine turns on an amazed look for the photographer, while the urbane Les Brown makes with a genial smile as big-voiced singer presents bandleader with Down Beat award for best dance band of 1954, as determined by annual readers' popularity poll. Surprise? Of course not. Brown won same award in '53.

DOWN BEAT

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Part One of Two Parts

Record Industry Follows RCA In Lowering Prices

New York—The year 1955 started out as a year of drastic price reductions in the record industry. Spearheaded by RCA Victor, the trend quickly affected other record manufacturers and seemed destined to envelop the entire recording field.

The new RCA Victor price setup represented an approximate 33 percent reduction. The 12" LPs, which heretofore had ranged from \$4.19 to \$5.95, were cut to a uniform \$3.98 price. All 10" LPs were priced at \$2.98; double extended play 45 rpm records were reduced to \$2.98, and all 45 rpm, which heretofore ranged up to \$1.16, now sell for 89 cents.

The only record which was raised in price by Victor was the 78 rpm single—from 89 to 98 cents. The reason for raising the 78 single price, Victor officials explained, was that manufacturing and handling costs had increased considerably as a result of decreased production, thereby making a price rise necessary.

Most record officials believe the 78 rpm single is on the way out, and the price hike is designed further to discourage purchases of 78s and to increase sales of 45 rpm singles instead.

Among the record companies to follow the RCA Victor lead were Columbia, MGM, London, Urania, Vanguard, Walden, and Elektra.

Columbia reduced its 12" LP catalog from \$5.95 to \$3.98, with the exception of certain special Masterworks albums, such as original cast shows and sets with limited appeal, which will sell for \$4.98 and \$5.95. The firm's 10" LPs, Masterworks or popular, will be \$2.98. Extended play 45 rpm records were reduced to \$1.49 for single discs and \$2.98 for double-pocket sets. Single Columbia 45 rpm remain at 89 cents, and single 78 rpm sell for 98 cents.

MGM also has adopted the entire Victor discount policy, with the exception of its soundtrack albums, which have been raised from \$3 to \$3.98 for 10" LPs, from \$4.85 to \$4.98 for 12" LPs, and from

(Turn to Page 16)

Patti Filming Video Series

New York — Patti Page has started work on her own TV film production, a 15-minute song series called *The Patti Page Show*. The firm, Argap Productions, made two pilots and turned them over to General Artists Corp. for national sales. Several sponsors reportedly already expressed interest in the show.

Patti will be the first to use a new sound process on TV on her program — the perspecta stereophonic sound which was developed by Bob Fine of Fine Sound Studios.

AMC Surveys Show Nation's Music Activity At All-Time High

Chicago—Comprehensive survey statistics compiled by the American Music Conference show that musical activity probably never has been so great in the U. S. as it is today. In terms of retail business involving the sale of instruments and accessories, and excluding the record business, music is four times as potent today as it was in 1939, burgeoning from an \$81,000,000 industry to one of \$325,000,000.

In addition, something like \$225,000,000 was chalked up last year by the record industry where, incidentally, classical discs are shown to be on the rise. Long-hair recordings now bring an annual volume of \$60,000,000 and account for roughly 30 percent of the yearly take in the record field.

27,000,000 Playing

AMC's survey estimates that some 27,000,000 persons in this country play a musical instrument today. Pianists lead by far with close to 20,000,000, guitarists number near 2,000,000, and ukulele players exceed 1,500,000. There are nearly 1,000,000 accordionists, 250,000 harmonica players and 225,000 percussionists.

Something like 50 percent more musical instruments are owned today than were owned in 1936, and it's estimated that some 75 percent more persons are playing instruments today than there were in 1936.

According to estimates made in 1948, one person in every eight in the U. S. was regularly playing some form of musical instrument. While no more recent survey has been made, indications are that this number is even greater now.

Ukuleles, like all fretted instruments, are on the upbeat. More than 3,000,000 ukes were sold between May, 1949, and May, 1953, according to the AMC report.

In 1953, it was estimated that schools in the U. S. had more than 56,000 instrumental musical organizations, with 18,000 orchestras and 38,000 bands. School bands are reported to have increased about 65 percent since the war, and orks even more.

It's calculated by AMC that 7,500,000 children are now playing instruments and getting instruction

The Works

Boston—The Club Savannah, this town's newest addition to night life, opened with the usual sensational flourish of bright lights, drum beating, and searchlights in the night sky. A sound truck was pulled up in front of the gaily-lit club, pumping musical sounds into the night. The truck's record player played only one record over and over again . . . *Make Yourself Comfortable*, by Sarah Vaughan.

Sarah was opening that same night in Storyville, just a few blocks away.

Danny Kaye As Nichols In Film

Hollywood — Danny Kaye, playing the most "serious" role he has portrayed since he became a film star, will enact the role of Red Nichols in the forthcoming biofilm based on the career of the musician whose name is almost synonymous with what many still regard as the "Golden Era of Jazz."

As previously reported here, the screen play will emphasize the real-life drama found in the true story of the period when Nichols virtually had to abandon his career to remain home and help with the care of his polio-stricken daughter, now completely recovered. Nichols, himself, will record the trumpet solos Kaye will appear to play on the screen.

The story is by screen writer Robert Smith, a boyhood friend of Nichols in Ogden, Utah. It was prepared under the tentative title of *Intermission*, but a change of title is considered likely. Because Kaye has another picture to complete before the Nichols biofilm can start, actual shooting will not start until sometime this summer.

Aussies To Get Doris Day Tour

Hollywood—Doris Day is the latest U. S. music star set for a tour of Australia under the auspices of Leo Gordon, impresario for highly lucrative short-term jaunts to the down under continent by Frankie Laine, Frank Sinatra, and June Christy during recent months.

The singer is slated for a 10-date whirl of Australia's principal cities in early spring.

Full-Scale Campaign Set For Mail Order Jazz

New York—Further evidence of the rapid national growth of jazz as a highly commercial commodity comes with news that the Jazztone society has been established as the first large scale (or for that matter any scale) mail order jazz record club.

With advertisements breaking this month in dozens of national magazines and major newspapers offering a bargain introductory record, the new company is making a bid to capture what it considers to be the largest potential jazz audience yet. The "come-on" record, a 10" LP, contains about 40 minutes of music and features such diverse and major talents as Sidney Bechet, Art Tatum, Erroll Garner, Charlie Parker, Dizzy Gillespie, Coleman Hawkins, Teddy Wilson, Flip Phillips, Red Norvo, and about 30 other "name" jazzmen.

An offshoot of the Concert Hall society (and its subsidiary, the Music Masterpiece society), Jazztone expects most of its members to come from a thus far untapped market for jazz—the more than 800,000 subscribers who have been buying the firm's classical records.

With an eye to the established

jazz audience as well, Jazztone is planning an extensive recording program which will attempt to cover the jazz scene from authentic New Orleans bands to the most recent modern experiments.

The Jazztone society's set-up calls for monthly selections for subscribers to either accept or reject. The records will all be 12" long playing platters at a price less than those of the established labels, even with the newly announced price cuts. The initial selection offered to members will be hi-fi Coleman Hawkins recordings, and, as an alternate selection, a Dixieland session taken "on location" at the Savoy in Boston featuring Rex Stewart, Albert Nicholas, and Ferdinand Arbelo.

In addition to its own recording activities, the Jazztone society has already secured and will continue to secure, rights to masters and tapes from other sources.

Hamilton Booms From \$5-A-Night Obscurity

New York—The ghost of Horatio Alger still stalks the land so far as show business is concerned. The most recent example of how to multiply your wages 100 times over by means of a microphone—and talent—is Roy Hamilton. A year and a half ago, Roy was singing semi-professionally in a New Jersey night club for \$5 a night.

These days, he's averaging \$3,500 a week, and the horizon is still expanding. Since his first Epic re-

cord was released in January, 1954, Roy has been pyramiding a series of hits—*You'll Never Walk Alone*, *If I Loved You*, *Ebb Tide*, and *Hurt*.

Roy's night club and theater appearances have been building at a similar rate. His first important in-person appearance was at the Apollo last Feb. 5 for \$250. He since has returned there twice—in May for \$1,500 and in October for a price substantially higher.

Debut In Club

There was also his major club debut in March and a year-end triumph at Basin Street on the same bill with Duke Ellington. Roy ranged through the midwest at the beginning of January; came back east for dates in Philadelphia and the Town Casino in Buffalo, N.Y., at the end of the month; goes back to Chicago and the Chicago theater Feb. 11, and hits the west coast for the first time in March unless a tour with Spike Jones is arranged.

Fully as remarkable as Roy's rush to success is the gamut of interests he's already explored in his 25 years. Born in Leesburg, Ga., Roy started singing in church choirs at 6. When he was 14, his family moved to Jersey City. Attending Lincoln high school, Roy studied commercial art, as well as water color, pastel and oil painting. Roy still sketches between shows and whenever else he has a chance.

While dabbling in artistic fields, he also developed a desire to become a boxer, and as an amateur heavyweight, he ran up a string of six wins and one loss.

Ends Ring Career

He later avenged that solitary loss in a bout that ended his ring career—because he found out "I wasn't the type to hurt anyone. That last fight I had was brutal. My opponent was being so beaten that people started crying. It was a mess, a gory mess. So I put it down. I just don't have that killer instinct a professional fighter has to have."

During this time, Roy was also setting his sights at becoming a popular singer. "I wanted to develop a different style, a different sound," he said, "but didn't know how to go about it. I did enter the Apollo amateur show at that stage of my singing, and I won second prize and also first prize."

"I remember the exact time I won—11:30 p.m. on Feb. 25, 1947. I also won amateur night contests around that time at the Baby Grand and the Club Lido, but I still didn't have that different thing I wanted. I also was working in the semiclassical field then and began to sing songs from operettas. In fact, I studied in 1948 for about a year and a half with J. Martin Rolls in New Jersey."

Another Influence

Another musical influence—that had been part of his background since childhood—was strengthened and developed at this time when through the influence of one of the officers of his church, Roy was persuaded to join a gospel group.

Roy remained with the Searchlight Gospel Singers for five years, singing in churches and at gospel concerts. Roy was also for a time the leading soloist with the Central Baptist church choir, one of the best in New Jersey.

By 1953, he felt he had begun to find that original popular song style, and in July that year, he entered a Thursday night amateur contest at the 21 club in Bayonne.

He won first prize, and the owner decided to keep him for a week, held him over for another, and gave him star billing—still at \$5 a night—by the third week. Roy remained there three more weeks, and then tried for an engagement at the Caravan in Newark.

The Caravan owner asked him to sing. Roy did and immediately was signed for two weeks. His sal-

Chicago's Cloister Room Finds Jazz 'Commercial'



Marx and Frigo

By Jack Tracy

Chicagoans aren't accustomed to finding their jazz in small, intimate rooms. With the exception of the out-of-the-loop Streamliner, which has had an on-again, off-again jazz policy, Windy City clubs either have been small and noisy, or large and noisy. Or medium-large and noisy.

But a couple of young night club operators named Paul Raffles and Pat Fantecchio have been doing their best to change that situation for the last year.

In the basement Cloister room of the near-north Maryland hotel, they have been purveying a steady diet of jazz singers and pianists in an atmosphere that would lead you to expect just about anything but that.

Talents Named

Such on-the-move talents as Chris Connor, Jackie Paris, Janet Brice, Carmen McRae, and Lurline Hunter have poured their warm voices into its sound system. Ralph Sharon, the British import, spent months at the keyboard before leaving recently. And on hand at present is the deft, inventive pianobass duo, Dick Marx and John Frigo, a combine that has created large audiences for their wares in the 2½ years they have been working Chicago clubs. Though they both are in wide demand for studio and recording work, they find outlet for their creative playing at the Cloister.

The room itself has a solid, oak-beamed, stone-walled, but yet intimate feeling about it. It's a replica of the old world Cloister room in London, but instead of knights and ladies fair grouped about the tables, you find an ever-growing clan of jazzophiles and musicians who are making it a regular stop-off.

A recent evening, for example, found scattered among the customers an assortment that included Woody Herman and his manager,

ary was doubled to \$10 a night, later raised to \$12. One night a disc jockey, Bill Cook, wandered into the club. Cook realized what potential Hamilton had and took him to Epic. Roy's first record session was in November, and the rise to riches began.

Hamilton describes his unique style as being compounded of "about 50 percent from the gospel field, about 30 percent from the popular, and about 20 percent from the semiclassical with a touch of rhythm and blues."

"I've no idea how it came out as it did; it just did," he said. "I could say that it comes from pretty deep down, further than just the heart, right from the soul. As for my sometimes singing several notes on one syllable, you'll find that very common in the gospel field, not so much in the spirituals because gospel singing goes down deeper."



Hunter and Sharon

Abe Turchen; Charlie Ventura and two of his men; three disc jockeys; three trade paper reporters; several Sauter-Finegan bandmen, and a couple of entertainers from nearby clubs.

Off the Track

But probably the most interesting aspect of the spot's success is that it is well off the beaten path for walk-in trade. Just a small sign marks its location at the foot of the Rush St. conglomeration of expensive restaurants, smart shops, and neon-lit conventioner playspots. It would take someone

Cat On Keys

New York—Drummer Osie Johnson was telling of the time a group of classical musicians were gathered in a jazzman's home, and the latter put some Charlie Parker records on the phonograph.

After a few seconds, one of the classical men protested: "Come on now, fix the machine. That motor's obviously going too fast. Nobody can play that many notes so fast." The jazzman took great and obvious delight in proving that there was nothing at all wrong with the machine.

New Miles Davis LP

New York—Trumpeter Miles Davis has cut a double date for Prestige with Milt Jackson, Kenny Clarke, Percy Heath, and Thelonious Monk. Four 10-minute sides were recorded for two albums, the first of which is due the early part of March.

with a long memory to recall the last night club in this area to make a living from jazz.

However, says Raffles, "we have no desire for a transient trade. Our regular customers, as well as those who seek us out because they've heard of the Cloister, have supported us so well that we feel we owe it to them to either keep out or ask out the noisy ones. Our music is not a commercial brand of entertainment."

If "commercial" means are people breaking down the doors to get in so that they can play singalong with the pianist, no, it isn't commercial.

But if it can be taken to mean, are we doing a nice business by furnishing a product that many people enjoy, then Raffles is wrong. The Cloister is "commercial."

Radio & TV

Kudos For Polly Bergen And Gent Named Disney

By JACK MABLEY

After witnessing the movie *White Christmas* we decided television isn't so bad after all. I'm a sucker for a plot in a movie, and I first saw the *White Christmas* plot in a film in which Cliff Edwards rendered *Singing In the Rain*, and I mean rendered. Rosemary Clooney's little heart busts as convincingly in *White Christmas* as Ruby Keeler's did in *42nd Street*. Such pap.

Let's talk about the good things of television. Such as Polly Bergen. Polly is the most refreshing female we've seen on TV since Grace Kelly. She started in the movies—I have a vague recollection of seeing her in a Martin and Lewis film—but seems to be spending all of her time now in live television. Her sparkle and vitality show to far greater advantage in TV.

This burst of enthusiasm for Polly Bergen is motivated primarily by her appearance on the U. S. Steel hour on ABC-TV, in an hour-long play called *Falling Star*. It was a musical play, and I didn't know that or would not have turned it on in the first place, because I never have recovered from exposure to a road company of *Blossom Time* when I was a child.

It was a simple little comedy that could have scored only with a good adaptation, perfect casting, and perfect directing. Dan Petrie provided the direction, and Miss Bergen and Jackie Cooper led the cast. Cooper's voice is of the variety popularized by Walter Huston's *September Song*, but he gets by. Miss Bergen has a lovely voice, and animation and warmth you rarely see on TV. But what made this play a little miracle of television dramatics was that the songs were convincing. This is an over-used word, but it is right here. When Miss Bergen sang about it being peaceful in the country or of her love for country boy Cooper you didn't feel like going to the icebox for a sandwich. You stayed because the music was made part of the play by this team. Well I stayed, anyway.

There's much on television that is good. The networks put most of it on the air Sunday afternoons. It was pleasant to find the quality of *Falling Star* right smack in the middle of a Tuesday evening.

How I'd like to see *Omnibus* in Class A, evening time on the network. It seems too hopeless to even suggest, although *Murrow's See It Now* started out on a Sunday afternoon spot, and was graduated to Class A time Tuesday evening, where it hasn't exactly disgraced CBS.

As long as we're dealing with such matters, we should salute *Disneyland*, one of the greatest of all television programs. In view of the peculiar distribution of a television program, my criterion for perfection in a TV show always has been that it entertains equally well all age groups in a family. Certainly *Disneyland* is one program which can enchant everyone in the house from an infant to great grampa. In fact one clip from *Beaver Valley* even roused our dachshund.

Disney received plenty of squawks from theater owners that *Disneyland* on TV was keeping the cash customers home on Wednesday nights. Disney's reply, in effect, was "Wait till a Disney movie gets to the theaters and see what happens." So a few weeks ago Disney promoted *20,000 Leagues Under the Sea* on his TV show. The movie got to our

to in this week and is breaking records at the ticket window.

Disney seems to know what he is doing.



Mabley



Roy Hamilton

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 A MAHER PUBLICATION

How Welk Brought Fresh Sound From N. D.—Called Dance Music

By Charles Emge

Hollywood—For those who wonder whatever happened to dance music—and the dance business—there's an answer on Page 209 of the Benny Goodman-Irving Kolodin book, *The Kingdom of Swing*. Over his own objections, Benny, then at Chicago's Congress hotel with the band that was setting the country on fire with the "swing craze," had been persuaded to present a Sunday afternoon concert. A pertinent quotation:

"There was tremendous enthusiasm all through the program (the few people who tried to dance were booted off the floor)."

It's worth noting that when the idea of the first swing concert had been presented to Goodman, his reply was:

"Hell, no. After all, this is just dance music. What's the use of trying to make something fancy and formal out of it?"

Little Basic Honesty

But few of the musicians who followed Goodman to fame and fortune on the wave he touched off had Benny's basic honesty concerning the business they were in. And dancers were blown as well as "booted off" the dance floors of the nation.

This brings us to Lawrence Welk, who brought his band into the Aragon ballroom at Ocean Park, Calif., more than three years ago for what was expected to be a short run in a ballroom ready to close its doors.

This month he is expected to sign a new contract that will run the band through its fourth year there.

12,000 A Week

The Aragon consistently averages 12,000 admissions a week on its Wednesday-through-Sunday schedule. It is not only the last



Welk and Liberace

of the beach ballrooms that once lined the California shores near Los Angeles, it also is the only straight ballroom in this territory operating on a full-scale basis. Why?

Most observers are inclined to give the credit to the success of the Welk television show. But not Welk himself. In his pleasant, slightly Germanic accent, he says: "A lot of people who see us on television come down to the ballroom to see us in person. But most of them come only once."

They Really Count

"The people we really play for and who mean most to us are those who come to dance and as often as several nights a week. There are many who actually spend several hundred dollars a year at the Aragon. The television show is one thing. The dancing is something else. I don't let them get mixed up."

In a profession that is top-heavy with musicians who are more or less mixed up, Welk offers a pleasant contrast. He knows exactly what he is doing and why, describing it about like this:

Dance music is a functional type of music. We play good music, but to play good dance music something must be sacrificed, and we never kid ourselves, or kid our public, that what we are playing is "important music."

However, we consider our music

important enough to us to do a good job of it. To me the important thing about my music is that it enables me to earn between \$30,000 and \$100,000 a year, live here in California with my family, and not have to travel around the country living out of a suitcase as most dance musicians do.

Do Very Well

"And," Welk adds, "the boys in my band do very well, too."

They do very well indeed. In addition to very good salaries for their five nights a week at the Aragon (with extra pay for the weekly television show), they all have extra incomes from recording and studio work; and some teach. In some cases their outside earnings alone run as high as \$6,000 a year.

One of Welk's most important contributions to his profession is that he has established a dance orchestra in which the musicians, as he put it, do not have to "travel around the country living out of a suitcase."

They have homes—and some very fine ones—in which they can settle down, rear families, and establish themselves as respectable and respected members of the community.

It Isn't Exciting

With a grin, Welk says, "The kind of music we play isn't exciting. More than once I have known that some of the boys weren't too happy with the prospect when they joined me. But after a while, they find that the satisfaction we derive from playing the kind of music our customers like makes up for the lack of excitement."

The man whose trade mark is "Champagne Music" (though more than once it has been said the musical flavor is more that of good beer) was born in North Dakota and lived and worked on a farm until he was 21.

Welk's first accordion was the old-fashioned one his father had brought with him from Europe's Alsace-Lorraine district. By the time Lawrence was 13 he was earning money with it at barn dances and weddings, and more

(Turn to Page 6)

Strictly Ad Lib

NEW YORK

ON STAGE: William Saroyan and George Abbott are writing *The Trombone Player*, a musical comedy, for fall production . . . Ethel Merman has announced she'll do no more Broadway shows, though she'll probably continue in films . . . *House of Flowers* cut 20 minutes from its running time after the opening. Reviews were mixed, but it looks like the show has staying power . . . Peter Pan, the Mary Martin starrer, has been held over until Feb. 26 at the Winter Garden . . . Fifi D'Orsay makes her Broadway stage debut in *Seventh Heaven*.

ENTERTAINMENT-IN-THE-ROUND: Marian Marlowe's personal appearance fees have risen considerably after the Godfrey publicity concerning her intended. She opened Jan. 24 for a week at Buffalo's Town Casino. Frank Parker is to get \$3,500 for three days at the same club . . . Billy Eckstine is due back in England April 18 for at least three months . . . Ted Heath takes his band to Australia March 6 for an 18-day itinerary that also covers New Zealand. They'll return home via Honolulu, San Francisco, and New York . . . Dorothy Donegan moves into the Embers Jan. 31, following Erroll Garner . . . Paul Whiteman will conduct the ABC orchestra at a Gershwin Memorial Concert Feb. 12 at Carnegie Hall.

JAZZ: Mary Lou Williams is back from Europe . . . Gerry Mulligan is at his New York apartment, having taken six months off to write . . . Bethlehem threw a musical New Year's Eve party and recorded it for a forthcoming LP. Host was Ruby Braff, and his assistants were Sam Margolis (tenor); Eddie Hubble (trombone); Dick Katz (piano); Gene Ramey (bass); and Izzy Sklar (drums) . . . Vibist George Devens has left George Shearing to teach again in New York, and George is looking for a replacement . . . Lionel Hampton's band broke the house record at the Olympia theater in Paris. His fans also broke the furniture at the Apollo hall in Amsterdam, leading promoter Lou Van Rees to vow—probably temporarily—no more jazz concerts except those already contracted for . . . Carmen McRae will be featured in the March 12 Carnegie Hall concert with Dave Brubeck, Chet Baker, and Gerry Mulligan . . . Horace Silver has been leading a combo at Minton's.

RECORDS, RADIO, AND TV: Victor re-signed Mario Lanza to a three-year contract . . . 1954 saw Decca achieving a 20 percent sales increase over 1953 . . . Victor re-signed the Ames Brothers for five years with heavy guarantees . . . James Mason will record an Edgar Allan Poe set for Decca, with music background by Buddy Cole . . . Decca has signed Jerry Fielding's orchestra, and in the c&w division, Bob Wills and Lee Bonds . . . Dave Lambert did four sides with Neal Hefti for a Label "X" album. He used five voices. The other four sides featured the Ray Charles Singers.

CHICAGO

Newest addition to the Chicago staff of *Down Beat* is Les Brown. He's not the bandleader, but former reporter and night club reviewer for *Variety* in this city.

Muggsy Spanier is currently playing the Preview lounge, which is continuing a jazz policy after the repeated success there of Herbie Fields; Muggsy had always played the Blue Note here in the past . . . Blue Note, incidentally, has slated *Burl Ives* for a one-day folk concert, two performances, on Feb. 6 . . . Buddy Charles, Muggsy's stepson, is now keyboarding at the Black Orchid Jr.

Ray ballroom opened on the southeast side last month with the Jimmy Featherstone ork . . . Al DeGenova playing a series of Friday night dances at the northside Palladium ballroom . . . WJJD deejay Stan Dales left for the army on Jan. 13, an incident which revealed suddenly that the town is overrun with unemployed jocks. Cy Nelson of the Galesburg, Ill. station got the job . . . Charlie Fisk carried his vocalist Lee Charnel over the New Year holiday; they're still current on the bandstand at the Palmer House.

The Goofers come in from Las Vegas to play the Chez Paree here Feb. 27 for three weeks with an option. The Chez, casting about for new acts and a broader clientele, found the right combination recently with the Tremiers and is hoping the Goofers will do similarly well . . . Four Joes and Jimmy Komac open the Black Orchid on Feb. 1 for the entire month . . . Julius LaRosa and Kitty Kallen, who just closed a three-weeker at the Chicago theater, grossed a smashing \$95,000 in their first week for one of the biggest takes in the history of the house . . . Blue Angel's Jean Fardulli leaves for a six-week tour of the Caribbean in Feb. to scout out new calypso talent.

Norman Wallace, singing pianist who had held forth at the Walton Wink until illness sidelined him, is out of the hospital now and recovering slowly . . . Leroy Gentry is currently maneuvering the keys at Mr. Kelly's . . . Ralph Sharon, who has formed his own trio, was replaced at the Cloister by Jack Wilander . . . Walter Plant has set up a Horace Heidt office in Chicago and is basing here for Heidt's new TV show on NBC . . . Tenor saxist Haig Chittjian leads the jazz group at the Orchard lounge, on north Milwaukee avenue. With him are Don Nozey, piano; Herb Knapp, bass, and Bill Gaeta, drums. Monday and Tuesday nights feature jam sessions.

HOLLYWOOD

JAZZ NOTES: Howard Rumsey and Lighthouse All-Stars plus Laurindo Almeida to San Diego for some Monday night dates at Top's, break-in spot for big names prior to their Las Vegas gold grabbers . . . Happy Koomer redecorating his 400 club in honor of longterm ticket handed to piano-singer Willard McDaniel . . . Russ Freeman quartet, featuring Herb Geller, into Jazz City, but reports have it that "modern sound" isn't pulling and that operator Maynard Sloate is thinking of switch to two-beat . . . Release of Mel Henke's first Contemporary platters started a run on Lindy's, where Henke trio holds forth . . . Leonard Feather nested in Hollywood recently to platter a flock of sessions which will appear under such titles as *Hurbank, Long Beach, Culver City*, and other L. A. suburb cities . . . Frank Rosolino debuted new quintet at the Haig . . . Machito and unit hit "Sunset Str" with Crescendo date starting Jan. 24.

NITERY NOTINGS: Ciro's was sold out weeks in advance Sammy Davis Jr. Jan. 11 opening, with press agent (Sammy's) crowing that he had to limit mag coverage to Life photos (look, son, it was Sammy who lost the eye) . . . Freddy Martin, in Coconut Grove for three-months run, in confab re bandstand teleshow from there this deadline. Expected to start early February, possibly during Vic Damone's run . . . Harry James into Hollywood Palladium (and the Palladium's KTLA weekly tele-show) Jan. 25, with Les Elgart on deck for Feb. 15 opening.

PEOPLE: Platter pitcher Bill Leydon ended seven-year stay with KFWB to concentrate on his videorecorders (*Musical Chairs* on KTTV, et al) . . . Pianist Conley Graves a holiday auto casualty, but okay after week's hospitalization . . . Geordie Hormel marijuana trial ready for jury this typing. Principal witnesses against the pianist was bass man Iggy Shevak, a member of Geordie's trio at time of arrest, who said he bought the reefer for Geordie. The meat packing heir took stand and made a flat denial.

(Turn to Page 18)

Columbia Names '54 Top Sellers; Jazz Is Strong

Chicago—Columbia Records checked out of 1954 with its healthiest year since 1947, and the largest fourth-quarter volume in the company's history, according to its president, James B. Conkling. Boom was attributed to a nationwide swing toward extended play apparatus, a sharp increase in package sets sales, and a general trend toward female vocalists, of which the discery has an ample stable.

Pop albums issued by Columbia last year featured mostly instrumental music, and jazz sets appeared on the company's best-seller list for the first time in several years. Three jazz albums figured in Columbia's top 10, with Dave Brubeck's *Jazz Goes to College* and his *Storyville* placing fourth and fifth, and Eddie Condon's *Jam Session Coast to Coast* landing 10th.

Percy Faith had Columbia's best selling pop album for the year with *Musie for Christmas*. Liberace had the second with *Christmas at Liberace's*, and *Star Is Born* soundtrack landed third. Broadway show albums attracted a great deal of attention last year with Columbia plucking a couple of strong ones from *Pajama Game* and *Girl in Pink Tights*.

While Columbia points to four pop singles that sold over 1,000,000 copies in 1954, the company sees a decline among singletons for the industry in general. The five best sellers in the company's pop series were all pressed by females, with Rosemary Clooney's *Hey There* leading the pack with over 1,600,000 records sold to date. Second was Joan Weber's *Let Me Go, Lover*, which reportedly sold a million in less than two months, and Jo Stafford's *Make Love to Me* placed third. Fourth and fifth place went Doris Day's with *Secret Love* and *If I Give My Heart to You*.

Big 3 Disc Jockeys At Boston's WORL Split Up

Boston—Radio station WORL is really in a whirl since its Big Three began to split up last month. Running neck and neck with 50,000-watt WHDH as Boston's top pop rec-

ord station, this 5,000-watt day-timer had three solid disc jockey personalities. Stan Richards split his chores with a morning show and an early afternoon one. Alan Dary followed Richards in the morning while Norm Prescott finished up in the late afternoon.

Unexpectedly, the spinners started to disappear. Richards made the missing list first when he announced he was tossing in his mike to appear on WBZ-TV for a Saturday afternoon record and dancing show from the Totem Pole ballroom. Name guest stars were to appear. Newsman Hank Elliot, former disc jockey at WMEX, moved into Richards' slot. All seemed serene for awhile.

But Prescott next shattered the peace of Art Haley, station manager, with his announcement that he was moving to New York and WNEW. Disc jockeys began to clutter the halls at WORL, and Haley sifted out Dave Maynard from WHIL in Medford, a Boston suburb.

Now the remaining member of the Big Three, Dary, has let it be known that he will leave the mike side of radio for a position in an ad agency.

The split of WORL's threesome had been rumored for quite awhile by Boston columnists, who cited personal differences and jealousies.

Dennis Day Makes N.Y. Nitery Debut

New York—Dennis Day made his New York night club debut during a three-week engagement at the Copacabana, which started Jan. 13.

This marked Day's fourth night club engagement in his entire show-business career. During 1954 he appeared in Las Vegas and Reno with his act, and his only prior night club date was in 1951.

Dave Carroll Ork Stars First Tour

New York—The David Carroll orchestra, which has been recording for Mercury, started on a tour with the Crew Cuts on Jan. 18.

Carroll, who is also Mercury's midwest music director, was unable to leave the city. Consequently, the band was fronted by Jerry Mercer, former vocalist with Buddy Morrow and Sammy Kaye. This is Mercer's first venture as a bandleader.

Rhythm & Blues Notes

By Ruth Cage

New York — About four months ago Allen Freed of Cleveland arrived here. At the time, it seemed likely that he might well cause quite a stir. That prediction wasn't wrong because during this third of a year Freed has been argued with, argued about, had his name bobbed, and has seen his fan mail grow to 1,500 letters a day.

As booker Billy Shaw puts it, "This guy has put a spark in the rhythm and blues business. We've never before done so much business in the north, and this guy deserves a lot of the credit for it."

Freed, who has discovered that losing the name Moondog was an advantage rather than a handicap, has decided that the kind of music he spins will have a new and broader connotation under a new name.

'Rock and Roll'

On his shows it's "rock and roll" not "rhythm and blues." He feels that this term better serves his long-range goal of getting the nation's kids back to the dance floors.

Since Freed's arrival in New York, there has been a recognizable change in the r&b audiences. Not only are the crowds larger at the dance promotions, but there also is an integration of youngsters of many races in these throngs. This latter element should be emphasized in fairness to Freed, for among the unfortunate arguments which greeted him here was an apparently misguided attempt to accuse him of racial prejudice.

A Harlem record store owner said, "Look, if the supreme court could get kids together as well as Freed has done through music, we wouldn't have a thing to worry about."

Morris Finds 'Em

Turning from record spinner to record maker, we'd like to pay some attention to the varied talents of a fellow named Joe Morris. This trumpeter, bandleader, and composer is also, it seems, an expert finder of girl vocalists. Three young women, each singing a Morris composition, have hit the big time.

First there was Laurie Tate, whom Morris found in her native Richmond, Va. She was on record with his *Anytime, Anyplace, Anywhere* not too long after, and her fortunes were made.

Next came a girl out of Newark who's version of Joe's *Shake a Hand* brought her prominence, Faye Adams. Currently enjoying a similar ride to the top is Ursula Reed whose trip to stardom is with the Morris band via a tune called *It's All Gone*.

Morris is from Montgomery, Ala. He started learning music at 15 under the guidance of one of his two musician brothers. After

two years at Alabama State Teachers college, where he played in the band, he and some other students, the Treniers, took to the road.

Aided by Hampton

Lionel Hampton heard Joe and the group in Florida and aded Joe to his crew as first trumpeter and arranger. For the next five years Morris rode the Hampton bandwagon. In 1946 he left to join Buddy Rich. The next step was formation of his own band. Then came successful records for Decca, Aladdin, Atlantic and now Herald.

Joe and his band, and Miss Reed, are holding forth at Harlem's Apollo about now. Then they'll be off again on a long series of one-niters.

As one-niters go, we're wondering if there's not some kind of record being set by the Big Ten



Joe Morris

r&b show on tour from Jan. 28 for six weeks. They haven't got an open date in all that time . . . Capitol Records is putting out 75,000 copies of Dakota Staton's first record just for promotion. They're calling her the female Nat Cole . . . Another note from Capitol indicates that the Five Keys are out-selling even Cole in their first efforts for the firm . . . They liked the Four Guys so well in their two weeks at the El Cortez in Reno that the boys have been asked to come back for another 12.

LATIN AMERICANA

By Oliver Berliner

Hollywood — Certainly one of the most respected of all Latin musicians is pianist Noro Morales. Born in Puerto Rico, the birthplace of many great Latin American instrumentalists, Morales has risen to great musical stature. He never ceases to amaze patrons with his blazing speed.

His early music training was on trombone, bass, and piano; but he did so badly on the first two that he gave them up. At 15, he joined his father's band, which already contained most the other members of the family, including his brother, Ismael, undoubtedly the outstanding Latin flutist until his death a few years ago. So popular was the Morales band that it was made the official court orchestra of Venezuela.

Noro became leader of the band when his father died. But when the rumba craze hit the United States, Noro and Isy left the group to seek their fortune in New York. After five years with the El Moroco band, Noro decided he was ready to begin an orchestra of his

own. From then on, his success has been phenomenal.

Internationally regarded as one of the most authentic of all Latin bands, Noro's orchestra is famed for its pronounced beat, derived from a carefully selected and well-controlled rhythm section.

Long acknowledged as the outstanding rumba band in the country, the Morales orchestra continues to receive acclaim for its mambo rhythms. Although known on the west coast principally through records, the magic name of Noro on those rare appearances here is enough to bring the patrons scrambling to the theaters and dance halls to see him.

New York—Latest set of statistics on what Americans do at night indicates that there are now 34,520,000 TV sets in America tuned to 418 stations in 278 cities.

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'The Investigator' Looks Into Top-Seller Record Situation

New York—One of the most remarkable album hits in the record business is *The Investigator*, a parody inspired by the investigative procedures of Sen. McCarthy (R.-Wis.). Few persons here knew of the record until Dec. 31 when Jack Gould of the *New York Times* devoted his entire column to a rave review of the 12" LP.

By noontime, the 5,000 LPs available here were sold out. As of *Down Beat* prestime, several thousand more had been sold, and another 15,000 were on order.

The LP is issued by B & C Recording, Inc., 15 E. 48th St., a respected outfit that, among other recent projects, made master records of a series of Irving Fields LPs for Oceanic and recorded two demonstration volumes of organ music for the Moeller company that proved so popular they were released for the retail trade.

On Subsidiary Label

The Investigator came out on a special subsidiary label, created for

the occasion, called Discurosities (LP 6834).

Until the Gould article appeared, the company had trouble placing the LP in record stores. The record wasn't ready until the day before Christmas, so it hit the retailers in the middle of the difficult Christmas-New Year's week and also in the middle of the price-cut holocaust. So the reaction by store owners was see-me-later indifference. Now retailers are besieging B & C for orders.

According to Gould, the set is a "bootleg" recording of a Canadian radio program broadcast on CBC last May 30. The Canadian Broadcasting Corp. emphasized "that the corporation had no knowledge of the recording and never would have authorized its manufacture for sale."

B & C declined "to discuss any

Dominoes, Louis Hit Sunset Strip

Hollywood—Rhythm & blues, a growing rage with west coast teenagers, made its first appearance on Hollywood's "Sunset Strip" in the person of Billy Ward and his Dominoes, who played a short stand at the Mocambo in mid-January.

Cab Calloway was set to follow Ward at the Mocambo. Meantime, Louis Armstrong, also playing his first "Sunset Strip" date at the nearby Crescendo (a three-weeker starting Jan. 7) was strictly sell-out almost every night.

details of the disc." Gould wrote further that "a spokesman for the Little White House in Augusta, Ga., declined to comment on reports that President Eisenhower had heard and enjoyed the recorded version of the program, which has never been broadcast in this country."

In documentary style, the record tells what happens when *The Investigator* is killed in an airplane crash and finds it necessary to pass an investigation to be admitted to Up Here.

Before long, *The Investigator* is in charge of a committee looking into the question of whether subversives from Down There have been infiltrating Up Here. Included in the cast of characters are Socrates, Thomas Jefferson, Voltaire, Martin Luther, Spinoza, Titus Oates, Cotton Mather, and Torquemada. In the end, *The Investigator* goes too far in the exercise of his subpoena power.

Garner Starts Firm

New York—Erroll Garner has started his own publishing concern—Octave Music Publishing Co. Erroll opened the firm with a dozen of his own originals including the recently released *Misty* on Em-Arcey (which has also been recorded by Richard Hayman-with-strings for Mercury).

Kasselos To MGM

New York—MGM Records has announced the signing of pianist William Kasselos to a long-term contract to record exclusively for the company's classical records division. The first release under the pact will take place in early February.

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Hollywood—First records by unit shown above, recently released on Gene Norman label, have aroused more comment than anything since Gerry Mulligan introduced his piano-less group. They are (l. to r.): Bob Gordon, baritone; Buddy Collette, tenor; Russ Chivers, soprano sax; Frank Morgan, alto. They are backed only by drums and bass.

TV Soundtrack Release Leaves Musicians Cold

Hollywood—The recent move by James C. Petrillo, American Federation of Musicians president, which released telefilm producers from an agreement not to use library soundtracks, was not received with uniform happiness by AFM musicians in this center of the telefilm industry.

Under contracts signed by the video filers with the AFM, those who signed up on the union's 5 percent royalty plan, were forbidden the use of canned (library) soundtrack.

Petrillo released the producers after they pleaded that they were being penalized unfairly. Their complaint was that producers who did not sign were free to use all types of recorded music, even that specially recorded for them in foreign countries at less than AFM scale, to soundtrack their telefilms.

However, many musicians here still hold that Petrillo's move was a mistake. They point to the fact that 1955 production of telefilms here will double the 1954 output, with a total investment of close to

\$100,000,000 predicted, and that a big upswing in production of musical or semimusical pictures is under way.

One prominent musician, active in the telefilming field, said:

"This move by Petrillo will serve to encourage producers of television pictures to use stock soundtrack just when the industry was becoming more and more conscious of the importance of live music."

Others, however, pointed to the fact that the so-called "ban" on the use of stock soundtrack in the mushrooming telefilm industry never has been enforceable.

They say, like Petrillo, that many companies that previously refused to sign the AFM agreement may come in now that objectionable agreement has been canceled.

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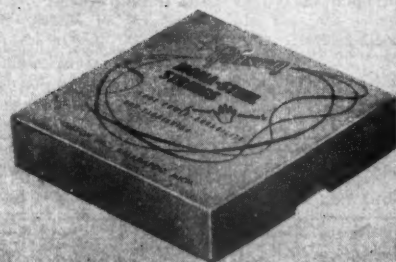
John Klein's sparkling drumming is a regular feature on Lawrence Welk's popular "Champagne Music" TV and radio programs from Hollywood. Like most professional stars, John plays WFL Drums exclusively. He knows that all WFL's are made under the personal supervision of the one and only Wm. F. Ludwig.

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Gibson Strings

Here's Backgrounds, Hobbies Of Lawrence Welk Bandsmen

WOODY GUIDRY, trumpet and trombone, has played with Perez Prado, Henry Busse, Clyde McCoy, and the New Orleans symphony. Born in Texas, he was reared in New Orleans, where he was graduated from Loyola university.

ROCKY ROCKWELL, trumpet and vocals, otherwise known as "Haircut," first met Welk in Rocky's home town, St. Joseph, Mo. Through a friend he wangled an audition during a dance engagement the band was playing there. Rocky, sporting a crew cut in the "growing-out" stage, won a side-man's berth for both his horn and his gravel-voiced comedy vocals, but was told to keep the haircut, for its laugh-provoking effect. Before World War II he was a member of Sonny Dunham's ork and a polka band called The Royal Bohemians. With his wife, Pauline, and two children, Whyona and Jeffrey, Rocky resides in Tooea Canyon. He wants to settle down and raise and breed horses. He loves bulldogging and has participated in some rodeos.

NORMAN BAILEY, trumpet and trombone, spent more than 10 years as a sideman with Freddy Martin. He is known for his Henry Busse impression and for his background comedies. Norman, his wife, Donna, and their two girls live in Torrance, Calif.

BARNEY LIDDELL, trombone, joined the Welk organization in February, 1948. He plays lead in the section and earlier was with Les Elgart and Glen Gray. His hobbies are cars, music, and golf.

PETE LOFTHOUSE, trombone, has a musical family at home, too. His two daughters, Carolyn Jeanne and Barbara Jo, and his wife, Jeanne, like to sing around the piano of their Van Nuys, Calif.,

home. Pete plays both regular and bass trombone with Welk.

ORIE AMODEO, sax and clarinet, was born March 9, 1921, in Mechanicville, N. Y. He plays both alto and tenor and doubles on flute and piccolo. Orie's sideline is photography, and he takes many of the publicity shots for the band. Lawrence Welk is godfather to his daughter, Lois Ann.

GEORGE AUBREY, sax and clarinet, lives with his wife, Betty, and their two children in Santa Monica, near the Aragon ballroom, from which the Welk TV show emanates. In addition to his tenor and clarinet work, George does comedy impersonations of Jimmy Durante, Ted Lewis, the Ink Spots and others.

DICK DALE, sax, is now in his fourth year with the Welk band. He was originally selected out of the audience at Fairmount, Minn., to sing with the ork, and, although he was hired for his sax and clarinet work, it was his baritone voice that sold him to Welk. Earlier Dick was with the Six Fat Dutchmen. He prefers singing to playing, especially likes ballads, and does imitations of Billy Eckstine and Perry Como. His hobby is tape recording.

JACK MARTIN, clarinet, sax and vocals, was formerly with Kay Kyser, Meredith Willson, Ted Lewis, Charlie Barnet, and Carl Hoff. He sings solos in the group and does considerable soprano sax work. Originally from Ohio, he attended Ohio State university and appeared in films before becoming a sideman. With his wife and two children, Jack resides in Los Angeles.

BILL PAGE, clarinet and sax, is featured on no fewer than 10 instruments. He has been a sideman with the Boyd Raeburn, Del Courtney, and Teddy Phillips orks and does imitations of Benny Goodman and Artie Shaw. Bill has appeared in many movies, among them various "Dead End kid" pictures, TV drama shorts and band shorts for Universal-International. With his wife, Mussa, and son, Scotty, he resides in North Hollywood.

LARRY HOOPER, piano and vocals, was born in Lebanon, Mo., and started studying piano at 10. He joined the Welk ork in 1948, but it wasn't until 1951 that he started singing. His first record, *Oh Happy Day*, was a hit.

JERRY BURKE, organ, has been with Welk more than 21 years. He was born in Marshalltown, Iowa, met Welk in Aberdeen, S. D., and joined the band in 1934. In his early days with the ork Jerry was the pianist, but when the Hammond organ came out in 1936 he switched instruments. Modern music is his specialty with the band, but Jerry also enjoys classics. His hobbies are cooking and three-dimensional color photography.

MYRON FLOREN, accordion, was born in Webster, S. D., and began studying music in high school. Between 1939 and 1946 he played on

a local radio station and for parties and dances, taking time out in 1944 and 1945 for a tour of Europe with a small group, entertaining troops. Between 1946 and 1950 Myron was a member of a hillbilly group called the Buckeye Four in St. Louis. There he met and joined Welk. Myron also writes songs and is a member of ASCAP. He likes "all types of music if it sounds like it's going somewhere."

BOB PILOT, bass, hails from Chicago. He and his wife, Shirley, and their daughter now reside in Venice, Calif.

JOHNNY KLEIN, drums, is from Welk's home town, Strausburg, N. D. He has played drums since childhood, has a master's degree in music, and can play every instrument to some extent.

ALICE LOV, vocals, became Welk's "Champagne Lady" in 1953. She hails from Kilgore, Texas, where, as a child, she sang for clubs and over the local radio station. During her college days she was a member of the "Rangerettes" choral group. While on tour Alice auditioned for Don McNeill in Chicago and was hired as feature vocalist for *The Breakfast Club*. Next she settled in Pasadena and was singing over a local radio station when Welk launched his national contest to find a new "Champagne Lady." A tryout on his TV show did the trick. Alice and her husband, Bob Waterman, are the parents of three boys. The vocalist collects songs for a hobby and also likes to cook.

A Switch

New York — With practically every record manufacturer engaged in reducing prices, one owner of a jazz record company also decided to change his price structure. He proceeded to raise his prices.

This intrepid executive is Norman Granz, who changed the prices of Norgran and Clef records as follows: 78 rpm singles were raised from 89 to 98 cents; 10" LPs, from \$3.95 to \$3.98; 12" LPs rose from \$1.95 to \$4.98; and in the special series, the price was changed from \$5.95 to \$5.98.

Kenton Expands His Organization

Hollywood — Al Latauska, formerly with Capitol Records' midwest division, has left the record company to join the Stan Kenton organization. He will manage Kenton's interests, which have become of increased importance since the launching of the "Stan Kenton Presents" project, practically a Capitol subsidiary, which now controls a large number of original compositions in the modern jazz genre.

George Morte, long an aid to Kenton's manager Bob Allison, will function as a personal manager of the numerous new jazz units Kenton has launched and will launch via his "Stan Kenton Presents" label.

Ballroom Favorites

Effective with this issue, *Down Beat* will run, as a regular feature, the top 10 dance tunes in the country selected in a nationwide poll of members of the National Ballroom Operators Association. These songs also reflect the opinions of the dancers of America. It is suggested that bands planning ballroom appearances look these over for possible inclusion in their books.

- | | |
|-------------------------------|------------------------------|
| 1. Mr. Sandman | 6. Let Me Go, Lover |
| 2. This Ole House | 7. Skirts |
| 3. Muskrat Ramble | 8. I Need You Now |
| 4. Teach Me Tonight | 9. If I Give My Heart to You |
| 5. Naughty Lady of Shady Lane | 10. Josephine |

The All-Benson Trumpet Section of LAWRENCE WELK
Left to Right — Rocky Rockwell, Norman Bailey, Woody Guidry with Lawrence Welk.



Lawrence Welk

(Jumped from Page 3)
than once it was after a hard day in the fields.

By 1927, he was working regularly through the farming country with a six-piece band. By the '30s, he had a large band and even though the depression was on, he rapidly became an established attraction in the midwest ballroom circuit.

During the swing era, when men like Goodman, Artie Shaw, the Dorsey's, Harry James, and Gene Krupa were making headlines, you didn't read much about Welk—but he was always working and always had real prestige where it counted—with the ballroom operators.

In 1951 he came to the west coast to fill in a few weeks at the faltering Aragon. He got his television show more or less by chance because of an unfulfilled commitment between TV Station KTLA and the Aragon.

Not Too Much 'Show'

Unlike other bandmen attempting TV, Welk never tried, or at least never tried too hard, to "put on a show."

"At the start," Welk says, "we really didn't have very much to do for the television programs, so we just did what we always did—sat down and played or stood up and played."

In any event, the show was a success from the start, and even though the TV operation is no longer responsible for the band's drawing power (Welk has broken records in parts of the country where he never has been seen on TV), it was his appeal, largely personal, to televisioners here that put the Aragon back in business.

In the meantime its neighbors, such as the Santa Monica ballroom and Casino Gardens, stagger along—on a one-night-a-week basis—with their memories, memories of nights packed with servicemen and their girls dancing to the Dorsey's, James, Krupa.

But all the memories in the world won't pay what it costs to turn on the lights.

It is our pleasure to be associated with a truly great personality . . . and such a fine person.

Thanks Lawrence—and he wishes for further success.

Joseph F. Sanson

Hal Spector

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Writer Selects A Tuner For High Fidelity System

By OLIVER BERLINER

As the tuner for the high fidelity setup we are recommending in this series of articles, we would like to point to the Fisher AM-FM tuner model 50-R. Sensitivity, high gain, low noise and distortion, and wide frequency response characterize this unit.

It is built around the FM system developed by the late Maj. Edwin Armstrong, with a Foster-Seeley discriminator section. Two IF stages tend to reduce drift of the station, due to heating up of components. AFC (automatic frequency control) is also used to keep the tuner on the station. Unfortunately, if a strong station is near a weak one on the dial, an AFC will tend to pull the tuning over to the stronger station. However, if the AFC were to be completely cut out, important drift-

free characteristics would be lost. So, variable AFC is incorporated in the tuner, whereby the amount of pull may be adjusted to the minimum necessary in your location.

Sensitivity Cited

The 50-R is so sensitive that it has received FM stations up to 250 miles away. Full limiting and quieting is noticeable even on signals as low as one microvolt input. Frequency response is essentially flat from 20 to 20,000 cycles per second. The AM radio section has smooth response over the restricted frequency range of this band, and incorporates a 10 kc filter, with

band switch conveniently located on the front panel.

A single stage of audio amplification brings the audio output of the tuner up to a minimum of one volt with only .04 percent distortion. A cathode follower output system permits use of the tuner at distances up to 200 feet from the amplifier. Except for the rectifier and tuning eye, the entire complement of 14 tubes consists of miniatures, allowing extreme compactness, even with the self-contained power supply.

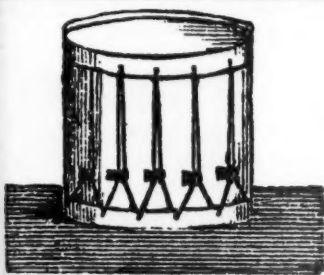
An AM loop and an FM dipole are supplied with the 50-R. Under most conditions, these are all that are necessary for perfect reception on both bands. As mentioned above, a tuning eye, often left out of even very costly tuners, is utilized to obtain precise station selection. Provision for a tuning meter, if a large number of weak stations are encountered, will be found at the back of the chassis.

Logging Scale

The tuner will accept either a 72 ohm or a 300 ohm antenna without modification necessary, the latter being most common. For AM listening, either the loop supplied or an external antenna may be used. A "logging" scale, located below the AM band on the wide illuminated dial, further facilitates precise tuning when one desires to turn back to exactly the point at which he had been tuned earlier.

Shock-mounting of both the main and sub-chassis "front-end" sections will be found on the 50-R. In addition, the chassis comes equipped with a bottom plate for complete shielding and to keep foreign elements out. The front panel has a hammertone finish, with a brushed brass control marker plate. Provision is made for phono and television (audio) feed through the tuner if desired. Two AC outlets are provided; and the tuner is fused.

(Ed. Note: If you have questions or subjects you would like discussed write to Oliver Berliner at Oberlin, Inc., 6111 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped, self-addressed envelope for reply.)



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John Wilson, High Fidelity

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Jazz recordings were supervised by the noted jazz authority, John Hammond with the assistance of Nat Hentoff, associate editor of Down Beat Magazine.

Pressings are on pure vinylite, noise-free surfaces.

Stereo-Sound Group Formed In Hollywood

Hollywood — Engineers, manufacturers, and representatives of the audio industry have formed a new organization here. A nonprofit society it will attempt to make available to the public information on new developments in stereophonic recordings and equipment.

The organization plans preparation and distribution of demonstration tape recordings for radio broadcast and local demonstrations through dealers. The Stereo-Sound society also will work to provide dealers and consumers authoritative information regarding various types of stereophonic equipment and recordings.

With this in mind, the society soon will publish information on

stereophonic sound and reproduction to be sent out without cost to persons interested. A mailing list is being compiled, and anyone interested in receiving this data may write to the Stereo-Sound society, 6356 De Longpre Ave., Hollywood, 28, Calif.

Officers of the society are C. M. Brainard, chairman; Frank B. Koessler, vice chairman; John de Yeiser, secretary, and Harland Thompson, treasurer.

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DOWN BEAT

High Fidelity

Whither Hi-Fi In 55? Here's A Forecast

By ROBERT OAKES JORDAN

We would like to put on our Nostradamus caps this issue and forecast what we think will be some of the developments in the high fidelity field in 1955. And perhaps the

best way to present them is to list the components in general categories.

• **Amplifiers:** The new slim, flat look has already taken over the design trend in amplifiers, horizontal in 1954, for vertical positioning on shelves much as books are stored. The amplifiers will be smaller with the incorporation of the transistor and the elimination of the output transformer and the final power amplifier tube circuits. Printed circuits and modular units will aid in the size and cost reduction.

• **Pre-Amplifiers:** The pre-amplifier as it is today is on its way out of use, with the advent of the "ceramic" pickup crystal and the newer units of Zirconate, and Niobate to replace the present barium titanate/calcium titanate structure. The new capacity and strain gauge pickups will make some gain in the field along with the good magnetic units, all of which will need pre-amplifiers of newer and simplified design.

• **FM/AM Tuners:** Radio-activated transistor-type tube replacement and printed circuits have already made a showing on the market. New concepts of detection and limiting will simplify the FM circuits of today. Smaller vertical tuners will appear for sale, giving an easier unit to install on existing shelving. Remote tuning will be added as a sales feature. Modular plug-in components will simplify the construction and repair of tuners but will not necessarily make them less expensive. Proper repair and maintenance is a growing problem in all hi-fi, with the trend toward factory replacement and repair of these plug-in units.

• **Disc Playing Equipment:** The public has become aware of the drawbacks in record changers

and has already begun to be interested in the single record turntable with the extra money put into low rumble construction. The LP record has done a great deal to effect this move, though the record makers are staying it with the new raised record rims and centers to protect the grooves. Single channel true stereophonic records and equipment will make their way onto the market, though there is some question as to how successful they will be.

• **Tape Recording and Playback Equipment:** One of the most significant steps in the progress of magnetic recording will be the advent of concentric reel machines, reducing the over-all size and presence of the tape machine. The units will begin to shy away from the luggage type of equipment and go more toward home-type packaging. The new hydraulic drives will bring less expensive tape transport units into popularity. Electrically-operated magnetic clutches will reduce the over-all maintenance problem that now exists in all tape machines. There has been a growing interest in binaural units with new units for sale each year. Single channel binaural systems will be some time in replacing the existing dual channel machines.

• **Loudspeakers and Enclosures:** New developments in the loudspeaker will begin to outmode the existing type of overweight, inefficient, and bulky type of speaker. A new square, picture-frame type of speaker, employing relatively simple electronic circuits in converting the energy to sound, will appear on the market. It will provide for much simpler baffling and enclosure problems with the placement techniques now employed in hanging a picture on the living room wall. In addition the flat "cone" of the speaker could be painted with a pastoral scene not alien to hi-fi. Sonic baffling will also appear for those who have fine large speakers but with no room to enclose them. Sonic baffling will employ electronic circuits to provide the necessary enclosure space ultra-sonically.

• **High Fidelity (in general):** The 1955 motto for the hi-fi industry: Quo Vadis?



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New York 19, N. Y.

CLASSICS IN CAPSULE

Current disc album releases with ratings and once-over-lightly commentary by classic specialist, Will Lennard. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Unbeaten Path

Disc Data	Ratings	Comments
CRESTON: <i>Invocation and Dances/VILLA-LOBOS: Dances in a Tropical Forest/STEVENS: Trisholton</i> . Louisville Symphony Orchestra, Robert Whitney. LOUISVILLE LOUS45-1, 12".	★★★★ Performance ★★★ Recording	● For several seasons, the Louisville orchestra has been making the papers nationwide with its commissionings of new works. But fans outside Kentucky have had little idea of what really was going on. Here's a good look at three of the choice results of the competition. Creston's opus is incisive and exciting, Villa-Lobos' is colorfully romantic. Halcyon Stevens' is magnificently balanced; the three are played by a young orchestra with vitality, imagination, and good sense of direction.
YUGOSLAV FOLK SONGS AND DANCES. Slovenki Octet, National Yugoslav Dance theater. EPIC LC3071, 12".	★★★★ Performance ★★★★ Recording	● This platter, for a limited audience, sounds like one of those old bottom-of-the-dial radio programs where you waited for the announcer to break through with an occasional street name and address in English, but it has rhythms that are immediately infectious and energy that grows on the listener.
MOUSSORGSKY: <i>Songs and Dances of Death/DUPARC: Five songs</i> . George London, baritone. COLUMBIA ML4906, 12".	★★★★★ Performance ★★★★★ Recording	● Surprisingly, the Russian cycle carries more conviction than the five songs in French, in which London has had more experience. Paul Ulanovsky accompanies, in an unfamiliar, uneventful program.

Standards

BRAHMS: <i>Piano concerto No. 1</i> . Arthur Schnabel, Chicago Symphony Orchestra, Fritz Reiner. RCA VICTOR LM1831, 12".	★★★★★ Performance ★★★★★ Recording	● Here's one of the first chances for record fans to hear what Reiner has done with the Chicago orchestra in a couple of seasons. Its tone is no more brilliant (if as much so) as in its famed Mercury sides under Kubelick, but its precision and control are far greater. Rubinstein's solo performance is one of his best.
SCHUBERT: <i>Symphony No. 8/BOZART: Symphony No. 40</i> . Rochester Symphony Orchestra, Erich Leinsdorf. ENTRE HL3070, 12".	★★★★★ Performance ★★★★★ Recording	● Leinsdorf's discipline is good, his tempo is consistent, his proportions are true, but something is lacking. A lack of resonance in the reproduction doesn't help the situation.
BEETHOVEN: <i>Symphony No. 6/SOUNDS OF NATURE</i> . Members of NBC Symphony Orchestra, Leopold Stokowski. RCA VICTOR LM1830, 12".	★★★★ Performance ★★★★ Recording	● Most interesting section of this disc is not the lackluster performance itself, but an added band on which Stokowski contrasts the natural sounds of bubbling brooks, crashing thunder, and twittering birds with the way Beethoven wrote them in his score. An amusing hi-fi excursion.

Operatics

DONIZETTI: <i>Lucia di Lammermoor</i> . Lily Pons, Richard Tucker, Metropolitan Opera, Fausto Cleva. COLUMBIA SL127, 2-12".	★★★★ Performance ★★★★ Recording	● Lily Pons, who still does a tremendous mad scene, and Tucker, who swaggers a jaunty Edgardo, are tops in this edition crowded onto four sides. Few members of the supporting cast are up to the standard pitched by them and Cleva.
CHAPI: <i>La Revoltosa/CABALLERO: Gigantes y Cabezudos</i> . Coro Lirico de Madrid, F. Moreno Torroba, soloists. COLUMBIA ML4951, 12".	★★★★ Performance ★★★★ Recording	● These aren't really opera, but versions of the zarzuela, that unique Spanish form of musical theater somewhere between opera and operetta. Both are great good fun, lighthearted, and fast moving, with Consuelo Rubio's soprano leading the way entirely—but a little translation of the librettos somewhere on the jacket liner really would be a help.

Keyboard Kudos

PIANO ENCORES. Badura Skoda, pianist. WESTMINSTER WLS277, 12".	★★★★ Performance ★★★★ Recording	● One of the risingest young men in the piano realm here whirls through hackneyed Beethoven, Schubert, Liszt, Strauss, Ravel, Chopin, and Brahms and invests much of it with distinctiveness that is refreshing.
SCHUMANN: <i>Carnaval/FRANCK: Prelude, Choral, and Fugue</i> . Arthur Schnabel, pianist. RCA VICTOR LM1823, 12".	★★★★★ Performance ★★★★★ Recording	● The man's really applying himself here. He's been guilty of slovenliness on occasion but not on either of these sides. The Schumann has more power.

Opera Review

The Saint Of Bleeker Street; Broadway Theater, NYC

Gian-Carlo Menotti's newest opera, strategically billed as "a music drama in three acts" so as not to frighten the culturally timid, is a hit. *The Saint of Bleeker Street* opened to the most glowing set of press notices received by any work presented on Broadway this season, and seems certain to take a key place in the frequently performed Menotti repertoire along with the composer's previous international successes like *The Medium* and *The Consul*. Menotti has written both music and libretto for his new work, and also staged the performance.

Menotti's consistently emphatic success with opera (in an era generally considered hostile to the young composer with operatic intentions) is due to the directly striking emotive power of his music, music with strong melodic lines, and a grasp of drama rare in contemporary composition of any kind. The Menotti librettos (especially *The Consul* and *The Saint*) are also emotionally charged and they avoid sophisticated intellectualization, preferring to state basic conflicts in direct language—language so spare and simple that it can be understood even by an audience unaccustomed to following sung dialogue.

The Saint of Bleeker Street presents the conflict between a devoutly religious girl, believed by her neighbors to be a saint, and her rebellious, agnostic brother. It is also the problem of a first-generation American strongly desiring to assimilate with the majority culture and battling those in his community who will not or cannot



David Poleri, Gloria Lane

make the transition from ancient customs and beliefs to the practices of the New World. Deepest of all the spirit-troubling motifs in the play is the eternal problem of the rootless rebel who would like to belong somewhere but cannot find peace within himself, and therefore can belong to no one or no thing.

Menotti's music is sensitively conducted by young Thomas Schippers and sweepingly performed by a 55-member orchestra composed of former members of the NBC Symphony. The singing-acting performances by both the leads and secondary players are of uniform power and skill. Most notable are David Poleri, Virginia Copeland (alternating with Gabrielle Ruggero), and Gloria Lane. Robert Randolph's sets and Jean Rosenthal's lighting have been conceived with remarkable fidelity to Bleeker Street (the Italian neighborhood in New York) reality and to the somber tension underlining Menotti's libretto and music.

The Saint of Bleeker Street is more than just an entertaining evening at the theater. It leaves so uncompromising an emotional mark that it is one of the theatrical experiences of this generation and so far, it is Menotti's finest work.

Louisville, Ky.—"For introducing tens of thousands of children to the magic of music, for encouraging new composition, for his constant, progressive development of the Louisville orchestra, and for making that orchestra's music known and respected across the nation," Robert Whitney, conductor of the Louisville Orchestra, was named Louisville Man of the Year by the radio-television news staff of WHAS.

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The Devil's Advocate

By Mason Sargent

The Resurrection of the Centuries: One of the most ambitious undertakings in the history of recorded music is finally available at reasonable cost to the general record buyer in America, and I'm surprised there hasn't been more publicity about that valuable fact. The undertaking is *L'Anthologie Sonore*, accurately described by Haydn Society (its American manufacturers and distributors) as "a living history of western music." The anthology was inaugurated in France in 1933, and in the years since, a remarkable catalog has been built of rare examples representing all phases of western music from the early Christian era to the beginnings of romanticism.

Until recently, only a few of the wealthier record collectors could afford to import *L'Anthologie Sonore*. The records were costly, and being available only on 78s, they were also bulky. Various schools and colleges did manage to obtain fragments of the collection—some had it all—but the ordinary record buyer could only wait in envy. Now Haydn Society has transferred the *Anthologie Sonore* catalog onto LP, and you don't have to be an institution to add volumes of it to your library.

Originals

What makes the collection so absorbingly valuable is that in recreating the music of former times, the artists—among them several of Europe's most accomplished—have scrupulously observed the intentions of the composer and the performing traditions of his era. You hear, then, the original instruments and voicings.

Each album, furthermore, contains texts as well as background data on both the music and its historical context. Among the records already available in this series are two volumes (of 5 12" LPs each). The first covers *Gregorian Chant to the 16th Century* and the second encompasses *Vocal Music of the 15, 16, and 17th Centuries* from France, Germany, Italy, Russia, Poland, Spain, and England. There are also such seldom-heard aural feasts as *The Flute at the Courts of Frederick II and Louis XV* and *The Twenty-Four Violins of the King*. Recording quality is generally good, and the music is not only of illuminating historical impact but also a delight on musical grounds alone.

Haydn Society intends to keep the catalog alive. *Anthologie Sonore* is available at \$4.95 per volume.

present *Anthologie Sonore* catalog will be available in America on 34 LPs, but new volumes will be added as additional recordings are made in France based on continuing research and discovery. For the initial catalog in the series, I'd suggest you write to the Haydn Society, 15 Chardon St., Boston.

Also of sound scholarly value is a music history project being undertaken in England, the results of which are released here by Victor. It's *The History of Music in Sound*, under the general editorship of Gerald Abraham, one of the most creative and least pretentious music authorities of our time. Volumes II and III (but not yet volume I) of a projected 10-volume series have been issued here. Each is accompanied by a 70- or 80-page book containing texts and translations, excerpts from scores, and historical and biographical backgrounds. Volume II contains *Early Medieval Music, Up to 1300* (2-12" LPs, Victor LM-6015) and Volume III is devoted to *Ars Nova and the Renaissance, c. 1300-1540* (2-12" LPs, Victor LM-6016). Volumes IV, V, and VI are due in May.

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Popular Records

**DOWN
BEAT**

Because of the large number of requests from readers, *Down Beat* is reinstituting its practice of rating popular recordings on a five-star basis. In addition, we will continue to keep the *Top of the Stack* section that names the best recordings in each of the various divisions.

Records are rated on the following basis:

A recording can achieve a maximum five-star review. Each of the following qualifications is necessary for a record to receive five stars: (1) quality of musical performance; (2) likelihood of commercial success (retail sales); (3) likelihood of much disc jockey play; (4) likelihood of jukebox play; (5) the quality of the song itself.

Thus, a recording that appears to be assured of sweeping sales, airplay, and jukebox action, but is lacking in song and musical quality, would be a three-star disc.

By the same token, a striking musical performance of an excellent song might be just a two-star disc if it failed in the other aspects.

It is possible, however, for records to be placed in the divisional breakdowns even if they are not rated as five-stars. Top-drawer dance band discs will be listed in *Everybody Dance* despite the fact they may not appear to be headed for commercial success or concentrated deejay plugs.

Because albums contain up to a dozen tunes, have little chance at airplay, and almost no jukebox possibilities, they will be rated only on quality of musical performance and commercial chances.

Eileen Barton-Lawrence Welk

★★★★ *I Don't Want to Mambo Polka*
★★★★ *The Year We Fell in Love*

With *Polka*, Eileen Barton may become the leader of the reaction to the mambo—which is to say, she could easily outpace rival artists covering this tune. Her version has pure cutie-pie charm and the proper winsome lift to make it contagious. It's a cinch hit. Reverse side is another novelty, a bouncy one, with a clever lyric that is a retrospective on the news headlines of 1954.

Consequently, it has to take off at once, or else. Eileen's nifty delivery on this pair could prove the touchstone to bigger and better things for her. Lawrence Welk's work on the slicing is nice but unnecessary. (Coral 9-61337)

Teresa Brewer

★★★★ *I Gotta Go Get My Baby*
★★★★ *What More Is There to Say?*
Baby has an amusing lift to it that should push it well. *Say* is more on the quiet side. (Coral 9-61339)

Frank Cannon

★★ *I Can See You Now*
★★ *I Only Live for You*
Straightforward singing in Eddie Fisher manner by newcomer Cannon. Both sides have possibilities, but probably will serve chiefly as an introduction to deejays and public. (MGM K-11895)

Rosemary Clooney-Jose Ferrer

★★ *Marry the Man*
★★ *Mrs. and Mr.*
Though not too well done musically—Ferrer just doesn't seem to have it—*Marry* should make it on the jukes and d. j. programs due to novelty. (Columbia 4-10407)

Jill Corey

★★ *I'm Not At All in Love*
★★ *Edward*
Jill does a neat job on *Love*, from *Pajama Game*, but it's a little late. Other tune is another gal looking for another man. (Columbia 4-40410)

The Crew-Cuts

★★★★ *Ko Ko Mo*
★★★★ *Earth Angel*
Ko Ko Mo looks to be another big winner for the Crews. It has the ingredients. *Angel* could stir up a good bit of activity on its own. (Mercury 70529X45)

Alan Dale

★★ *The Song I Heard Last Night*
★ *Learn to Croon*
This week's suggestion on how to become a hit with the chicks comes from Dale on the second side, which may get cursory disc jockey attention. Better chance for the flip, a fairly interesting song that is sung without gimmicks and could bring in a piece of change. (Coral 9-61325)

Sammy Davis Jr.

★★★★ *The Birth of the Blues*
★★★★ *Love*

With Sammy in the midst of a huge publicity push, Decca is wise in releasing *Blues*, one of Davis' favorite and best-performed pieces of material. He comes up with a great performance on it, getting a swing and spontaneity that is indeed compelling. If this one once starts to move, look out!

The flip side pretty much goes along for the ride, though it is competently performed. (Decca 9-29393)

Doris Day

★★★★ *Till My Love Comes to Me*
★★★★ *There's a Rising Moon*

Till is another big one for Doris, a beautiful ballad with the best lyrics and music to come out in the early weeks of 1955. It's *Secret Love* all over again. *Rising Moon*, while brightly done, isn't up to the other side. (Columbia 4-40408)

Lenny Dee

★★★★ *The Birth of the Blues*
★★★★ *Plantation Boogie*
Dee is an organist who likes the deep sounds, utilizes a swinging drummer, and is excellently recorded.

Birth is the best bet, due to its familiarity and Dee's foot-patting playing of it. He has some trouble making eight-to-the-bar sound clean on the difficult organ keyboard, but it's all a lot of fun. (Decca 9-29360)

The Four Knights

★★ *Write Me, Baby*
★★ *Honey Bunch*
O.K. stuff from the Knights, with *Baby*, a good tune, the best entry. It could have been strengthened by just a little more enthusiasm on the part of the group. (Capitol F-3024)

Georgia Gibbs

★★★★ *Tweedle Dee*
★★★★ *You're Wrong, All Wrong*
The strong and capable Miss Nibs turns in her customary excellent performances on both of these, each a sturdy song.

Because of its catchiness and beat, however, *Tweedle* appears to be the one. (Mercury 70517-X45)

Steve Lawrence

★★★★ *How Do I Break Away from You?*
★★ *Kiss Me Now*
Lawrence really lets go with *Break Away*, which should go well. *Kiss Me* is a fair tune. (Coral 9-61327)

Dolores Hawkins

★★★★ *George*
★★★★ *Silly Man*
George is the macabre song that at writing was already generating a lot of steam. It's a weirdo, but the exceedingly capable Miss Hawkins, the former Gene Krupa singer, pulls it off well.

Anyone for drowning? (Epic 5-9089)

Ted Heath

★★★ *The Touch*
★★ *Bone Idle*
Heath, Britain's Les Brown, has what might be another *Harlem Nocturne* in *The Touch*, which spots the alto sax of Les Gilbert in a haunting, echoey mood. *Bone* is a Count Basie-flavored exercise for trombonist Don Lusher. Musically and composition-wise, it's first-rate. (London 45-1509)

Mahalia Jackson

★★★★ *Walk Over God's Heaven*
★★★★ *Jesus Met the Woman at the Well*

★★★ *Rusty Old Halo*
★★★★ *The Treasures of Love*
Walk is given great lift by the tremendous surge and spirit that is Mahalia's, although an unneeded amplified guitar keeps intruding with fill-ins. All this woman needs is an organ and/or piano behind her and she'll take care of the rest.

Another grievous (to our ears) error is made on *Halo*, on which her voice is multi-tracked. She needs a gimmick like that the way Hercules needs another muscle.

Treasure is the least commercial of the four, but is sung with quiet and glowing compassion. (Columbia 4-40412, 40411)

The Johnston Brothers

★★★★ *No Heart at All*
★★ *Hubble Bubble*

Heart seems a cinch to be recorded by several U. S. talents on the strength of the topflight job turned in by these Britishers.

Tune is very commercial, and this all adds up to one of the strongest sides this label has had in months. (London 45-1497)

Lancers

★★ *Open Up Your Heart*
★★ *Tweedle Dee*
These are just not the type of tunes that this group can get their teeth (or voices) in. (Coral 9-61332)

Steve Gibson and His Red Caps

★★ *My Tsatskele*
★★ *Win or Lose*
Steve just doesn't seem right on this Yiddish-based song, and while Damita Joe sings well on the other, it doesn't jell. (RCA 47-5987)

Guy Lombardo

★★★ *Greensleeves*
★★★ *Blue Mirage*
The Canadians have a easy dancing measure in *Greensleeves*, while *Mirage* makes for equally easy listening. (Decca 9-29377)

Betty Madigan

★★★★ *I Had the Funniest Feeling*
★★★★ *Be a Little Darlin'*
Funniest Feeling is a real sobber, while *Little Darlin'* is an attempt to find out what happened to Joey, also done in minuet fashion. (MGM K-11903)

Robert Maxwell

★★★ *Bewitched*
★★★ *Prelude to a Star*
Harpist Robert Maxwell gives the strings some appealing mood fingerings on this pressing, with his crystalline instrument fronting his ork. *Bewitched*, enroute to becoming a standard, is plaintively interpreted and handsomely played, a choice selection for this rippling harp. *Prelude* inclines to get pretty-pretty with its twinkling effects and isn't as impressive a piece as those usually penned by Maxwell. (MGM K11899)

Wanda Merrell

★★★ *Boomerang*
★ *Walking the Tightrope*
Boomerang is a snappy ditty that gives good play to the quavering voice of Miss Merrell, and could help her hit the charts with some help from the jukes. Gal does a creditable job on this one against a simple strolling beat, but the tune's unsubtle closeness to *Ricochet Romance* could be a hindrance. *Tightrope* is an under-average tune on which the chirper's breathing and diction are off. (Victor 47-5989)

Mills Brothers

★★★ *Paper Valentine*
★★★ *The Urge*
Quartet is trying a copy of *Paper Doll*, but it's a little contrived. *Urge*, based on an operatic selection, also tries just a bit too hard. (Decca 9-29382)

Art Mooney

★★ *Honey Babe*
★★ *No Regret*
Honey Babe is a martial chant, not unlike *Sound Off* of several years ago, with salty-like choruses sung by Mooney's ensemble. Slightly humorous verses help this along, as will its exposure in the film *Battle Cry*, and it is done in spirited fashion here. Flip side is a ballad sung by Mooney's Cloverleafs and arranged in the out-dated manner of the 40s. (MGM K11900)

Noro Morales

★★ *Semilo'*
★★ *Not Too Fast*
Noro is often neglected in all the hub-bub about Latin music, yet he's one of the most accomplished in the field. All he needs is a couple of tunes. But these are not they. (RCA-47-5980)

Pat O'Day

★★ *Step Careful, Heart*
★★ *Earth Angel*
Miss O'Day's fine performance on *Heart* outshines the tune. She has really excellent possibilities, but perhaps they should be channeled to the Jeri Southern type of material. She'd probably gain a sizeable following if allowed to concentrate on good songs, quietly done. (MGM K-11904)

Harry Ranch

★ *Ding Dong Daddy*
★ *Red Wing*
This coupling by the Ranch ork, with Jeff Mason on the vocal, does nothing to improve upon or update the severalfold earlier copies of these oldies. Mason's chanting on a swing version of *Red Wing* is slightly less than par, though it suits *Daddy* much better. Latter is a jivey bit with some interesting muted trumpet work helping. (MGM K11901)

Edmundo Ros

★★★★ *Pop It in the Oven*
★★ *Who Stole the Beans from His Maracas?*
English leader has a wonderful calypso in *Pop It*, which should catch on like mad here. It has an authentic swing and the lyrics are great. *Beans* starts out well, but fades fast. (London 45-1493)

Connie Russell

★★★ *Green Fire*
★★★ *Snow Dreams*
Miss Russell has one of the best voices in the business—someday it might creep through all these over-arranged tunes that she has been doing. (Capitol 45-13018)

Jo Stafford-Frankie Laine

★★★★ *High Society*
★★ *Back Where I Belong*
Old Dixieland faves with words added have been providing some

TOP DISC



Harvey Hudson, d.-c. jockey and manager of operations at station WLEE in Richmond, Va., names as his selection for the record that will make the big move in the next couple of weeks:
Ko Ko Mo, by Perry Como (RCA Victor).

smashingly big records of late, and *Society* seems almost surely destined to become another. Jo and Frankie sing it robustly and rollickingly and get sturdy accompaniment from Paul Weston.

Just idle curiosity, but how come writers are listed as Swan-Copeland-Greene? What happened to Porter Steele, who wrote *Society* and had it published in 1901? (Columbia 4-40401)

Stargazers

★★ *Came The Morning*
★★ *Rose Of The Wilderness*
Morning has the flavor of a Tyrolean-type folk ballad, with the prominent concertina in Will Glah's backing helping to set the rustic mood. Stargazers do all right by the vocal blendings on this side, but there's nothing exciting about the disc from a commercial standpoint. Ditto for *Rose*, which has a tango beat. (London 45-1529)

Cyril Stapleton

★★★ *Mexican Madness*
★★★ *Eleanora*
British ork has modified, or Anglicized, the Latin beat on a lively instrumental coupling that might find a limited audience on this side of the ocean. *Madness* has a brisk and buoyant feeling and makes for good listening; melody on the flip side is too unvaried to impress greatly. (London 45-1504) (Turn to Page 15)

The Top Of The Stack

The following represent the best records received for review for this issue in the various categories.

For Discriminating Ears

Sammy Davis Jr.—*The Birth of the Blues* (Decca 9-29393)
Mahalia Jackson—*Walk Over God's Heaven* (Columbia 4-40412)

Commercial

Eileen Barton—I Don't Wanna Mambo Polka (Coral 9-61337)
Teresa Brewer—I Gotta Go Get My Baby (Coral 9-61339)
The Crew-Cuts—Ko Ko Mo (Mercury 70529X45)
Doris Day—Till My Love Comes to Me (Columbia 4-40408)
Sammy Davis Jr.—The Birth of the Blues (Decca 9-29393)
Dolores Hawkins—George (Epic 5-9089)
Mahalia Jackson—Walk All Over God's Heaven (Columbia 4-40412)
Jo Stafford-Frankie Laine—High Society (Columbia 4-40401)
June Valli—Tell It to Me Again (Victor 47-5988)

Vocalists

Doris Day—Till My Love Comes to Me (Columbia 4-40408)
Sammy Davis Jr.—The Birth of the Blues (Decca 9-29393)
Rob Stewart—A Million Stars (MGM K-11902)
Mahalia Jackson—Walk All Over God's Heaven (Columbia 4-40412)
The Treasures of Love (Columbia 4-40411)
Jo Stafford-Frankie Laine—High Society (Columbia 4-40401)

Everybody Dance

Ted Heath—*The Touch/Bone Idle* (London 45-1509)
Perez Prado—*Mambo Mania* (RCA Vic or 12" LP LPM-1075)

Jazz Reviews

DOWN
BEAT

All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Louis Armstrong

Basin Street Blues; Otchi-Tehor-Ni-Ya; Margie; Big Butter and Egg Men; Struttin' with Some Barbecue

Rating: ★★

First two are remakes of two tunes featuring Louis in the Glenn Miller Story. Personnel here: Bud Freeman, Barney Bigard, Billy Kyle, Kenny John, Arvell Shaw, and Trummy Young. *Basin Street* was reviewed when it appeared as

a single (*Down Beat*, June 16). Last three were added to make up the second side. Highlights throughout are the vocals—by Louis on *Basin Street*, *Otchi-Tehor-Ni-Ya*, and *Big Butter and Egg*, and by Trummy on his standard swinging specialty, *Margie*. Instrumentally, the sessions are less stimulating. (Decca LP DL 5532)

Louie Bellson

Concerto for Drums; Basically Speaking; Duvivier, That Is; Love for Sale; The Man I Love; Charlie's Blues; I'll Remember April; Buffalo Joe; Stompin' at the Savoy

Rating: ★★

Louie's quintet on these sides is composed of George Duvivier, Zoot Sims, Don Abney, and Charlie Shavers. First side is the main reason for the rating. Each of the four tunes is a solo framework for—in order of appearance—Louie, Duvivier, Sims, and Shavers. Louie's exercise is unusually interesting and should be a must for drum students. Duvivier's is a light, swinging blues marked by his usual wonderful tone and great rhythmic power. Zoot's *Love* has some of his best playing on record. Shavers stays within the bounds of good taste on *Man*, especially in the singing, slow-tempoed first part, and even his medium tempo second part retains conceptual interest as well as Shaver's characteristic pulsation.

Second side is a drop in quality mainly due to generally uninteresting arrangements and Shavers' two ordinary riff-built originals. But most damage is done by Shavers' frequent playing lapses of taste in favor of "cute" gimmicks. Nonetheless, Zoot (dig his Pres-based chorus on *Stompin'*), the brilliant Bellson, and especially Duvivier (listen to his magnificent section as well as solo work on both sides) make much of the last four enjoyable.

Don Abney plays pleasant piano throughout. Each tune is timed, incidentally, and there's an excellent cover portrait of Bellson. (Norgran 12" LP MGN-1011)

The following pop albums are also available on EP.

- Bill Darnel—Bill Darnel Sings for You (EKA-5)
- Al Morgan—Al Morgan Sings for the Family (EKA-6)
- Red Norvo—Presenting Red Norvo (EKA-10)
- Man of Song—Songs of Devotion (EKA-14)
- Man of Song—Songs of Humor (EKA-15)
- Silvertone—Dutch Treat (EKA-16)
- Smith Brothers—The Things I Love (EKA-19)
- Frankie Avalon—Very Young Man with a Horn (EKA-20)
- Sid Franklin Quintet—Clarinet Marmalade (EKA-27)
- Danny Mendelsohn Singers—When Good Fellows Get Together (EKA-28)
- Richard Maltby—Black Parris (EKA-34)
- Alce Temponster—The Wind Piper of Hamelin (EKA-35)
- Polka Chip—Polka-Waltz Party (EKA-35)
- Bill Dickinson's Tuxedo Colonels—Pattern Dancers (EKA-36)
- Eddy Wanson—His Harmonica with a Heart (EKA-48)
- Richard Maltby—Strictly Instrumental (EKA-76)
- Norman Petty Trio—Norman Petty Trio (EKA-82)

Art Blakey

Now's the Time; If I Had You; Confirmation

Rating: ★★

Vol. 3 of Blue Note's well-recorded, often exciting *Night at Birdland* series. As on the previous two LPs of this session (all recorded the night of Feb. 21, 1954) Art Blakey heads a wailing combo made up of Clifford Brown, Lou Donaldson, Horace Silver, and Curly Russell. All blow well here, and Donaldson has some of his better choruses in the series, including the featured solo on the one ballad in the set.

The other two compositions are neo-classics by Bird. *Now's the Time* runs for 8:20 and *Confirmation* at 8:25 takes the whole second side, plus a closing announcement by Pee Wee Marquette. Almost all the LP is made up of solo work which is just as well, for the little ensemble work heard is ragged. The three volumes as a whole make a sturdy tribute to the drumming fire and perennial youth of Art Blakey, who comments at the beginning of this third LP: "Yes, sir, I'm going to stay with the youngers. When these get too old, I'm going to get some younger ones. It keeps the mind active." (Blue Note LP 5039)

Pete Brown

There Will Never Be Another You; I Can't Believe You're in Love With Me; Used Blues; Moonlight in Vermont; The World Is Waiting for the Sunrise; Tea for Two; Delta Blues

Rating: ★★

With the exception of his work on Vanguard's Sir Charles Thompson LP (VRS 8003), this is Pete's first appearance on record in far too long a time. Further indication of the unjust neglect this still vibrant jazzman has received is the fact that this is his first LP ever. Pete has been a tastefully jumping altoist (who also possesses imaginative ballad sensitivity) for some 20 years. An original stylist, he has influenced, among others, Paul Desmond. Bethlehem deserves credit for recording him now, and I hope this is the first of a series. It's a fine set, close to five stars. Pete's musicianly unit includes ex-Basieite Joe Wilder on trumpet and Dizzy Gillespie's pianist, Wade Legge. Guitarist Wallie Richardson and drummer Rudy Collins

have been gigging with Pete around Brooklyn in recent months. The program is well balanced, and both hornmen display a skilled range of ability, working well together on the kind of easy conversational level that marked the always alive Pete Brown-Frankie Newton dual record appearances on *Variety* and *Blue Note* in the late '30s. Wilder, incidentally, becomes increasingly impressive with each new appearance on record.

Rhythm section is good, with particular credit due to the brief piano contributions of Wade Legge. A highlight of the set for all involved is Pete's *Used Blues*. Pete's heart and swing are too valuable to jazz to be allowed to fall into neglect again. Excellent notes by Bill Simon. (Bethlehem LP BCP 1011)

Buddy DeFranco

Titiro; You Go to My Head; Mine; Gerry's Tune; Autumn Leaves; Now's the Time

Rating: ★★

An expertly intelligent display of clarinet skill by Buddy with Sonny Clark (piano), Eugene Wright (bass), and Bobby White (drums). Highlights are Billy Taylor's flashing *Titiro*, which takes 10 minutes of the first side, and *Head*, which is well-structured by Buddy, particularly in the closing clarinet-piano interplay.

I continue to find a lack of warmth in DeFranco's playing. For example, contrast his work on Bird's *Now's the Time* with Parker's own (Savoy LP MG-9000). Buddy, however, is an impressive master of his instrument and a thoughtful improviser always worth hearing, but if you want to hear inner passion projected, he's not always your man. Rhythm section is a good one. (Norgran 12" LP MG N-1012)

Erroll Garner

Mambo Garner; Night and Day; Mambo Blues; Old Black Magic; Cherokee; Russian Lullaby; Begin the Beguine; Mambo Nights; Sweet Sue

Rating: ★★

Senior Garner in his first extended Latin American foray has the expert added rhythmic presence of Candido, as well as that of regular Garnermen Wyatt Ruther

and Eugene Heard. Set is called *Mambo Moves Garner* (though there are some beguines, too) and the three originals are Erroll's. Erroll swings hard in any rhythmic idiom, so Latin American accents cause him no difficulties. It all comes out, of course, uniquely Garner, however well seasoned Latin.

Set could have been more effective and more variegated had Candido let go (or been let go) further—especially with regard to solo space. But as is, it's a rocking flight over the border. (EmArcy 12" LP MG 20055)

Lars Gullin

Danny's Dream; Be Careful, I'm Loo; Circus

Rating: ★★

One of the most successfully conceived of all the Swedish imports is this new set (recorded in May, 1954) on which Gullin's baritone is well accompanied by Rolf Berg (guitar), George Reidel (bass), and Robert Edman (drums). Gullin has rarely sounded as flowingly imaginative and he swings with a flexibility all too few can attain on the baritone.

Dream is a beautifully sustained, moody slow-tempo tune played with warmth by all four. The other three originals (all four are by Gullin) also are built on relatively unhackneyed lines and the playing throughout by all is soundly swinging. Recording quality is better than most previous Swedish issues and one thing especially praiseworthy about the set is that this is one of the times the Swed-



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NEW RELEASES

JAZZ

ish musicians weren't told to imitate any particular fashionably successful American instrumentation and/or voicing. This time they let the guys blow—and at sufficient length for each tune. I hope EmArcy has more of this quality coming from Sweden. (EmArcy LP MG 26041)

Woody Herman

Non-Alcoholic; Caledonia; Side-walks of Cuba; The Good Earth; Four Brothers; The Goofer and I; Keen and Peppy; Early Autumn; Four Others; Blame Boehm; Mulligan Tanny; The Third Herd

Rating: ★★★★★

Another first-rate George Avakian production, this is "a survey of all three of the history-making Herman Herds from 1945 to 1954." Fine long set of notes by Woody give the background of each, and since there's no space for complete personnel and dates on the envelope, record buyers can obtain the information by writing Columbia at the address stated on the label. (Incidentally, the second solo on *Brothers* is by Serge Chaloff not Herb Steward, as listed in the notes.) Last five were made by the present band. *Autumn* sounds like an aircheck; *Four Others* origi-

nally was cut for Mars; and the last three were recorded especially for this album last spring right after the band returned from Europe.

Columbia engineers have energized the sounds of the earlier records skilfully, and the last four are as hi-fi as your rig can stand. The John LaPorta *Alcoholic*, incidentally, is released for the first time, as are *Autumn* and the last three. As for any comments, the titles themselves recall the story of the power and creativity these amazing bands have brought to jazz. And despite Woody's modest opening disclaimer, the tribute here is very deservedly his. Woody's own warm, swinging honesty and humor as a person have always been reflected in the music of the bands he leads. They and he are among the best things that have ever happened to jazz. (Columbia 12" LP CL 592)

Woody Herman

★★★★ Dandy Lion
★★★★ Business Man's Bounce

Two sides made by Woody in June of 1951. First is by Shorty Rogers and the second by the late Sam Staff. *Bounce* is an unpretentious theme for the type of businessman who reads *Down Beat* as well as *The Wall Street Journal*. After a brief appearance by Woody, there's a good tenor solo that makes the side in addition to the swinging band all the way.

Lion is also a pleasant jumper sparked by a succession of swinging solo bits. *Lion*, in fact, is a particularly charming if alight original and well worth adding to your Herman collection. No personnel listed, but among those on the date were Sonny Igoe, Dave McKenna, Don Fagerquist, Doug Mettome, Urbie Green, Bill Perkins, and Staff. (MGM EP K-11896)

Jutta Hipp

Cleopatra; Don't Worry 'Bout Me; Ghost of a Chance; Mon Petit; What's New?; Laura Variations

Rating: ★★★★★

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RECORDS MARK THE HITS!

previously only on the Hana Koller Discovery sides (Discovery DL 2005) makes a warm American debut as leader of her own quintet. Evidence of the growing stature of German jazz is the playing quality of her sidemen: Emil Mangelsdorff (alto); Joki Freund (tenor); Hana Kresse (bass), and Karl Sanner (drums). Mangelsdorff is especially notable. There are the inevitable influences to be discerned (particularly here the Tristano-Konitz-Marsh linear directions and sound) but all give strong indications of individual things to say, particularly Miss Hipp.

Jutta's *What's New?* with, as Leonard Feather notes, "the brilliant use of contrary motion, the constant sweep and length of her phrases" is one of the most beautifully conceived piano solos in recent months. Four sides are with quintet; two with quartet; and there are two Hipp solos with rhythm section. Of the originals, Jutta's *Mon Petit* is the most engaging, but every song on the set has much of musical value. Miss Hipp is said to be due here soon; she'll be able, I'm sure, to stay as long as she wishes. For once, incidentally, I cannot comment one way or another on the cover for this album, because this one was done by my wife. (Blue Note LP 5056)

Johnny Hodges

Autumn in New York; Sweet Lorraine; Time on My Hands; Smoke Gets in Your Eyes; If You Were Mine; Poor Butterfly; All of Me; On the Sunny Side of the Street; Warm Valley; Madam Butterfly; Skokiaan; The Jeep Is Jumping

Rating: ★★★★★

First side is a wondrously relaxed ballad medley—one of the best on record—in which the soloists in order of appearance are: Richard Powell, Johnny Hodges, Harold Baker, Harry Carney, Jimmy Hamilton, Lawrence Brown, and Hodges again. Louie Bellson is on drums, and the bassist is not named, but I expect it's Johnny Williams. Rating for the flowing solo artistry throughout the medley would be five stars.

Second side, a miscellany, has a large amount of first-rate Hodges, but is not as good as the superb first side, and the inclusion of *Skokiaan* in an LP collection was a decided mistake. Among those on the second side in addition to the aforementioned personnel are Al Sears, Sonny Greer, Emmett Berry, and Lloyd Trotman. The set as a whole is further proof

of the valuable durability of mature jazzmen like Hodges, Carney, Brown, Baker, and Hamilton. (Norgran 12" LP MG N-1009)

Max Kaminsky

Royal Garden Blues; Squeeze Me; Go, Go, Go; I've Got the World on a String; When the Saints Go Marching In; Samat Joy Blues; Original Dixieland One Step; Eccentric

Rating: ★★★★★

In a remarkable demonstration of carelessness, MGM announces this as an all-star date and nowhere on the envelope or the label is there any indication of who the advertised all-stars are. As it happened, they were: Peanuts Hucko, Ernie Caceres, Cutty Cutshall, Dick Cary (piano and alto horn), and Jo Jones, with Bob Haggart and Jack Lesberg taking four apiece on bass. Al Casamenti is on guitar. The uncluttered arrangements are by Dick Cary. Session was made about two years ago and was probably released due to Victor's recent Kaminsky LP. This is a good, driving collection by professionals in the idiom. Note the two clarinets (Hucko and Caceres) and guitar voicing at the beginning of *Eccentric*. Best number is the Kaminsky-Cary *Samat Joy Blues*. (MGM LP E261)

Wade Legge

Perdido; Dream a Little Dream of Me; Wade Leg's Blues; A Swedish Folk Song; Dance of the Infidels; Ain't You Glad You're Here? These Foolish Things; Why Don't You Believe Me?

Rating: ★★★★★

Another in Blue Note's commendatory New Faces-New Sounds series: This one though could have waited a couple of years. Legge, who'll be 20 this Feb. 4, has been Dizzy Gillespie's pianist since September, 1952. He shows here and in brief appearances on the new Pete Brown Bethlehem LP that he has a degree of potential, but certainly nothing that indicates his talent is yet able to cope with an LP of his own.

Legge has yet to evolve a uniquely imaginative style of his own. His most promising bent is toward the lyrical, but he will have to conquer a tendency toward the stolid in conception and he will have to develop an ability to invent and sustain longer lines. Contrast this LP with Randy Weston's recent debut on Riverside or Jutta Hipp's new set with Blue Note. The latter two were ready for full exposure; Legge by contrast would have been wiser to wait.

His background here is provided by bassist Lou Hackney and drum-

mer Al Jones, also regulars with Dizzy. I've never been especially impressed by their work in person, and, despite Leonard Feather's use of the word "sterling" to describe their endeavors here, they seem no better than averagely competent. (Blue Note LP 5031)

Anita O'Day

Gypsy in My Soul; Just One of Those Things; The Man I Love; Frankie and Johnny; Anita's Blues; I Cover the Waterfront; I Didn't Know What Time It Was; Let's Fall in Love

Rating: ★★★★★

The sound and beat are still there that made Anita so vital an influence on latter-day singers (June Christy and Chris Connor, to name two). But there's also a newer O'Day approach that weakens the album, and that is the too frequent use of "cute" stylistic gimmicks—the playing with a word, syllable, or a phrase until it's lost all resiliency and the laying on of a coy touch that is much more in keeping with an avowedly commercial singer than with a woman of as much spirit and past jazz glories as Anita (*Mas I Love* is the worst example of this).

There is also some trouble with intonation. Nowhere on envelope or record, incidentally, is there any indication of who Anita's supporting personnel are. The first four sides, as it turns out, were cut in April, 1954, with Arnold Ross, Barney Kessel, Jackie Mills, and Monte Budwig. Second four were made in June, 1954, with John Poole, Budwig, and Bud Lavin.

Anita was at her greatest when she was wailing *Let Me Off Uptown* or *Side by Side* with swinging unpretentiousness and no need for party dress frills. It's not too late for Anita to get back into herself and become again one of the great jazz singers. That documentary cover portrait was taken by photographer Norman Granz. (Norgran LP MG N-30)

Private Hell 36

Private Hell 36; Harana Interlude; Easy Mood; Daddy, Long Legs; Joshua; Lilli; Dance of the Lilliputian; Private Blues

Rating: ★★★★★

This is the original score from the soundtrack of the Ida Lupino picture of the same name. Like the background for *The Wild One* in 1953, the score utilizes jazz elements as played by some of the better known modern jazzmen in Hollywood.

For both pictures, the composer-conductor was Leith Stevens, though I expect some of the arranging was done by Shorty Rogers. This score doesn't have as much ability to stand up on its (Turn to Page 12)

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Jazz Reviews

(Jumped from Page 11)

own as Alex North's music for *Streetcar Named Desire*, which used less modern jazz elements but was thematically more interesting and better integrated as a whole work.

But it's worth hearing, particularly because of the expert presence of such west coasters as Lennie Niehaus, Bob Cooper, Jimmy Giuffrè, Bob Gordon, Bud Shank, Pete Candoli, Shorty Rogers, Milt Bernhardt, Bob Enevoldsen, John Graas, Claude Williamson, Joe Mondragon, and Shelly Manne. Good notes by Bill Simon. (Coral LP CRL 56122)

Aaron Sachs

One Track: *Kingfish*; Helen; Conversation; If You Are But a Dream; Bullfrog

Rating: ★★

For his Bethlehem debut, Aaron, a Norvo-Goodman-Hines alumnus, selected Urbie Green, Danny Bank (baritone), Barry Galbraith, Osie Johnson, and Clyde Lombardi. The result is disappointing, and surprisingly so in view of the talent involved. One of the reasons involves the two relatively banal tunes co-authored by Sachs and Johnson, and the one co-authored by Sachs and Galbraith. Fortunately for the date, Quincy Jones wrote two (*Kingfish* and *Bullfrog*) and arranged *Dream* with affectionate care. Not that Quincy's manuscript work here is that epochal, either, but by contrast with the other three scores, there's the mark of original invention in two of the examples of his work (*Bullfrog* is as thematically dull as the others).

But the major reason for the low rating (and ★★ these days is a low rating in my book; I mean it to connote that the musicians on the particular record are professionals, but that if you're buying on a budget, look elsewhere) is the playing of Sachs himself on clarinet and tenor. I've heard him in person at times when he justified Leonard Feather's statement in the notes that he is "a modern musician of the very first rank," but these records do not indicate that degree of stature. Aaron swings, and he has taste, but as for freshly individuated ideas, or better-than-average tone and phrasing, I don't hear them there. They're all present in the work of Urbie Green, and a comparison of the two on this record will indicate the difference between still potential talent and already clear major jazz ability. The rest of the men play well. (Bethlehem LP BCP 1008)

Bobby Scott

Betty; Moon Tan; Aunt Sarah; Cerebellum; Dot

Rating: ★★

Bethlehem's *East Coast Jazz* series begins interestingly with *The Compositions of Bobby Scott*. Having already made an impressive debut as a pianist (*Down Beat*, Dec. 29), the 17-year-old dynamo here conducts—but does not play—five of his own works. The expert chamber orchestra is composed of Hal McKusick (alto); Ronny Woellmer (trumpet); Eddie Bert (trombone); Al Epstein (baritone); Milt Hinton (bass); Osie Johnson (drums). One of the important aspects of the date—and one influencing the rating—is the fact that this record gives talented trumpeter Woellmer his first chance to be heard on a jazz record and reveals an unsuspected (to me) major jazz ability in McKusick, whom I'd previously respected as a first-rate section man.

Eddie Bert plays with his usual skill, and Scott wisely guaranteed a sound rhythmic pulse beneath the manuscript celebrations by using the tastefully powerful Hinton-Johnson team.

As for the compositions, the lines and the development sections are still stiff, but that's to be expected and accepted in one so young, if there is also a touch of genuine creativity in evidence, and there is. One fault is that as in so many of the "west coast" works by Rogers, Montrose, Holman, etc., there is too much of the same feel and thematic restriction in these Scott works—something like turning the self-conscious pages of *The New Yorker* over and over again. Scott could well learn from Quincy Jones about diversification of moods and sources. Tom Dowd's recording deserves credit. (Bethlehem BCP 1009)

Jack Sheldon

Get Out of Town; Ah, Moor; Dozo Let's Go; Check to Check; Mad about the Boy; Streets of Madash; Sweet Toot; Jack Departs

Rating: ★★

A new label, Jazz: West, begins with a relatively new talent, Jack Sheldon. Trumpeter Sheldon is a Jimmy Giuffrè "discovery" and worked on Jimmy's excellent Capitol LP (H 549) Sheldon's associates on this LP are pianist Walter Norris, bassist Ralph Pena, and drummer Gene Gammage about whom the notes tell more.

Of the originals, Al Cohn's *Ah, Moor* is the best. *Dozo, Streets*, and *Jack Departs* were written by Norris, and *Sweet Toot* is Pena's. Sheldon has a considerable amount of fire, as have his quartetmates. But in a time when brilliant young men like Clifford Brown, Thad Jones, and Ruby Braff are blowing virilely through the land, I am unimpressed by Sheldon's boyish Chet-Baker-like tone and occasionally febrile conception. It's all very fashionable, but as of here Sheldon indicates he lacks deep enough jazz roots. I wonder if he ever listens to Louis, Berigan, or Navarro, or does his collection begin with Rogers? Same is true of facile, but comparatively unprobing pianist Norris.

Recording quality is too shrill but otherwise hi-fi. Bill Claxton's cover is embarrassingly corny. Louie, drop that gun! (Jazz: West JWL 1)

The Six

Take Six; Porky's Blues; St. James Infirmary; A Foggy Day; Little Girl Blue; Riverboat Shuffle; Music to Sing By; Between the Devil and the Deep Blue Sea

Rating: ★★

The Six are: Bob Wilber (clarinet and tenor); John Glasel (trumpet); Porky Cohen (trombone); Tommy Goodman (piano); Eddie Phye (drums); Bob Petersen (bass). This is the group written about in detail for the first time in any publication in last July 14's *Down Beat*. There is no group in jazz like it—its six solidly trained and experienced members are extraordinarily at ease in all manner of jazz idioms, and they're not afraid to let their emotions burst forth uninhibitedly.

But their wide-ranging skill is not of the surface variety. They share fully the rough, shouting blues feeling (*Porky's Blues* and *St. James*); they dig and can execute modern sounds and ideas (*Music to Sing By* and *Take Six*); they really walk the Dixieland standards with a contemporary rhythmic pulse (*Riverboat Shuffle*); they move with happy conviction in the Basie tradition (*Between the Devil*); they can handle

FEATHERS NEST

By Leonard Feather

New York—During a trip to Los Angeles last month, I visited an old friend, a New Yorker who has made his home on the coast for the past decade. He has been making a com-

fortable living, playing and writing in California; he has even crashed the movie studios for soundtrack work on a number of occasions.

My own feeling is that he could and should be doing a lot better than he is, despite his apparent contentment and success. Between a few remarks he let drop and a number of observations I made independently, it was easy to form a fairly clear picture of the L. A. scene.

If you examine the California products of recent months, whether they're on Capitol or Decca or Victor or on any of the score of independent labels that have mushroomed, you'll find that in addition to being made by a small, tight clique of men (all of them talented soloists), they are, with the exception of an occasional token side-man, almost all white.

This situation stretches into every field—the film studios, radio and TV, night clubs, and records. The completely color blind attitude of Birdland and the other eastern clubs is rarely found; before a Negro is hired, the fact of his race is usually taken into consideration. At least one prominent jazz night club has a policy of trying to keep its band all-white.

In the movie studios, where politics has always played such a large part, the merging of the colored and white locals seems to have proved far less of a boon to Negro musicians than might have been expected. In the radio-TV field, the only bandleader who made a conscious attempt to rectify matters, by using a mixed band on a top comedy show, was blacklisted as a radical and virtually run out of town.

In the recording studios, politics

standards with convincing modernity and taste (*A Foggy Day* and *Little Girl Blue*).

Though all are first-rate musicians, the spark is Johnny Glasel, who has a talent that could become one of the big ones in jazz. Wilber swings hard and feelingly on tenor, but his individuality is most marked on clarinet which ought to be his featured instrument. Rhythm section is first-rate. The arrangements—by Wilber, Glasel, and Goodman—are witty and unpretentiously imaginative. And Goodman's two originals deserve to be widely used by other bands.

This LP can stand as many plays as your turntable will last, and the Six could become a real draw if enough club owners come up with the courage and publicity know-how to take a chance. Congratulations too to Norman Granz for recording them after several other companies lacked the ear and/or courage to. (Norgran LP MG N-25)

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cannot be the excuse, for here the hiring is done exclusively on a basis of musical merit. The fault probably lies at least partly in the weird geography of Los Angeles, which has most of the colored musicians living anywhere from 10 to 30 miles away. This topographical Jim Crow, which in turn limits social mixing, by the same token has led to the creation of what may well be an entirely accidental white clique.

Accidental or not, it seems a little sad that in a field like modern jazz, at least 50 percent of whose greatest exponents happen to be Negroes, about 95 percent of the so-called "West Coast Jazz" (and I'm still trying to find out whether the term has any musical meaning) is produced without the help of that 50 percent.

A few of the more venturesome souls have tried to do something about the situation. Gene Norman deserves special credit for the promotion he did on Clifford Brown, Max Roach, and, more recently, Buddy Collette and others. Pacific Jazz produced *Sweets at Haig* to remind us that a wonderful talent named Harry Edison was still around, and Nocturne grabbed Earl Hines on his last Los Angeles sojourn.

Can't Pierce Curtain

But this doesn't take into account dozens of brilliant Local 47 musicians who simply haven't been able to pierce the cracks in the curtain.

I think the solution is simple, and should be borne constantly in mind by every leader about to make a jazz date, as well as by all the ad men who produce them. When two men of equal talent but different shading are available for the same chair on a given session, it would be advisable to bend over backwards to prove that west coast jazz is not Jim Crow jazz.

Nobody wants to be hired because he is a Negro, but if it is a choice between that and not being hired for the same reason, surely it would be the lesser of two evils, and a way of working toward the elimination of both.

My Los Angeles friend, who is neither apathetic nor belligerent, but rather contemplative about the whole matter, never made this particular point during our discussion. I suspect, though, that secretly he may agree.

Ella, Granz Sue Pan Am Airline

New York—Ella Fitzgerald and Norman Granz are two of the four plaintiffs who have jointly filed suit at the federal court in New York against Pan American World Airways, Inc., for a total of \$270,000. The charge against the airline is discriminatory and damaging acts at the Honolulu, Hawaii, airport.

On July 20, 1954, Ella Fitzgerald was en route via Pan American World aircraft from San Francisco to Sydney, Australia, for a series of concert appearances. Miss Fitzgerald, along with plaintiffs John Lewis (then her accompanist) and Miss Georgianna Henry (her secretary) charges that following the temporary stopover at Honolulu, where they were joined by Granz, the airline refused to allow them to reboard their plane and continue to their destination in their assigned seats. The tickets, all of them first-class, had been purchased and allegedly verified weeks in advance.

This act, the plaintiffs claim, was maliciously motivated by prejudice against them because of their race and color, and is in violation of the federal civil aeronautics act prohibiting prejudice and discrimination against passengers.

Brubeck To Stick To West Coast

San Francisco—Dave Brubeck, who went into the Downbeat club on a weekends-only basis after his fall tour with Duke Ellington, returns to the club in February for six months on the same basis.

Brubeck is eager to remain at home as much as possible this year but will work concert dates on the coast during his Downbeat stint.

Complete Ellington Discography Is Out

Chicago—An up-to-date discography, called *The Wax Works of Duke Ellington*, has been published in Sweden with an English text by Benny H. Aasland. The book lists Ellington recordings to date, chronologically and alphabetically and has a key to personnel and foreign labels on which the numbers have been issued.

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Shorty Shows Catholic Taste, Picks MJQ, Ory

By Leonard Feather

A recent trip to California provided a chance to blindfold the young man who has leaped to the forefront of the west coast jazz scene in the last couple of years. Shorty Rogers listened to a variety of sounds from assorted coasts and offered his comments in what may well be the most outstanding southern drawl ever developed in his native Massachusetts. He was given no information whatever, either before or during the test, about the records played for him.

The Records

1. Art Blakey, *Futurity* (EmArcy), with Gigi Gryce, alto; Joe Gordon, trumpet. Comp. Gryce. I'm not too sure . . . I think maybe Max Roach and Clifford . . . don't know who it was on saxophone; never heard it before. Very good solos; the trumpet solo, especially, I liked. As far as composition, construction, I think it fell a little short. But it was a good swinging performance; for the trumpet solo and the swinging I'd give it 3 1/2.
2. Modern Jazz Quartet, *Vendome* (Prestige). Comp. John Lewis. Just wonderful—the Modern Jazz quartet with Bags, John Lewis . . . this record, to my way of thinking, has just about everything. The spontaneous and the preconceived construction work, the very won-

derful contrapuntal writing, canonic imitation, without being pretentious about the whole thing. I could say a lot more, but I'll just sum it up by saying I think this is definitely a five-star performance.

3. Kid Ory *Milneburg Joys* (Good Time Jazz). Don Ewell, piano. Yeah! Happy New Year! . . . I think this is wonderful Dixieland. It has a very good spirit, honest performance, and they're swinging in their own way. I really appreciate it. I haven't heard any Dixieland records lately, but it's kind of a kick to hear it. I don't know any of the individuals—the piano player kind of gassed me. Four stars.

4. Dixie Gillespie, *Dixier and Dixier* (Victor). Comp. & arr. Gerald Wilson. Great trumpet work by Diz . . . a very pretty tune; I think a little more could have been done with the arrangement. The band could have been cleaner, intonation could have been a little better. In spite of that, it got a wonderful, relaxed mood. Anything Diz is on is something I'd enjoy hearing. Mainly on the strength of his work, I'd say four stars.

5. Dave Brubeck, *Here Lies Love* (Columbia). Comp. Robin and Rainer. Dave Brubeck—I like the tune

they chose very much. Irving Berlin, isn't it? Dave's piano, as always, shows his training, his use of interesting sequences, development of ideas and subtle mood.

Paul Desmond's alto solo was also very good. I would have liked to hear more composition work, although I know Dave prefers to limit his composition work more to his piano solos, but for instance, compared to the Modern Jazz quartet, I enjoy more of a balance of preconceived composition work combined with the spontaneous, such as you find with the Modern Jazz quartet. I'd say four stars.

6. Willis Conover, *Moonlight in Vermont* (Brunswick). Marky Markowitz, trumpet; arr. Jack Hilday. I don't know who it is; maybe Les Elgart, maybe Leon Merrian—for me it left a lot lacking, especially in the warmth and heart department. The arrangement had some interest but was lacking in any contrapuntal approach whatsoever; purely harmonic work from end to end. Nothing inspired here; the trumpet player's got some good chops, I'd say, so on the strength of the chops, give it about 2 1/2.

7. Max Roach-Clifford Brown, *I Can't Get Started* (Gene Norman). Brown, trumpet. Kind of spectacular trumpet work; sounds like Clifford Brown to me. Very amazing command of the horn and lots of creativeness and warmth. Four stars.

8. Wilbur De Paris, *Martinique* (Atlantic). Who that is is a complete puzzle to me. For Dixieland, I prefer the record we heard earlier, as far as spirit. Maybe it was meant to be more subtle, but it didn't move me very much. I think just about two stars.

Caught In The Act

Lena Horne; The Sands Hotel, Las Vegas

The sultry and sexy sophistication of Lena Horne once again proved to be the top attraction in town, as she starred in a Jack En-tratter production in the Copa room.

Besides using much new material, partly written by Billy Strayhorn who was featured at the keyboard, Lena also mesmerized the crowd with several of her stand ards. *I Love to Love* is still as exciting as ever, and her rendition of *Love Me or Leave Me*, which was swung to the solo accompaniment of bassist George Duvivier, was Lena at her best. Another highlight of the act was the rediscovery of several obscure but beautiful Rodgers and Hart tunes. Lennie Hayton and the house band supplemented Lena's voice; while drummer Chico Hamilton supplied the

all-important beat. The closer, *Magic Town*, brought back Lena and the Copa Girls in a gentle satire of Hollywood type casting.

This show followed the trend of recent Sands productions by having some of the top names in show biz write special material for it. The opening line number, *Where's Ace!*, and *Magic Town* were written and staged by Sid Kuller, with original music by Jimmy Van Heusen. Orchestration was handled by Al Sendry, while the Copa Girls looked their loveliest performing the choreography of Hal Beller.

The tough job of following Lena on the bill went to George Taps and his dancers, who managed the assignment brilliantly with their interpretation of Maurice Ravel's *Bolero*.

—henry lewy

Los Chavales de Espana, Charlie Fisk Ork; Palmer House, Chicago

In their third engagement in the Empire room, the "Kids From Spain" still impress as one of the most exciting musical acts in the business. Musically and stagewise, the group work is one of the most cohesive and fluid things you'll ever see, and though it undoubtedly comes from years of training, it puts to shame many name orchestras.

The 12-piece ork starts with a driving medley of Spanish tunes, then changes the mood, bringing forward Luis Tamayo to baritone a French tune, *Ciel de Paris*. Crooner really sells this one and a brace of other tunes, besides doubling on accordion and trumpet. Pepe Lara is the other vocalist, and had an excellent tenor. Why he hasn't been snapped up by a record company is one of those puzzles, because he sings very well in both English and Spanish. With the exception of the pianist, all the musicians play at least three instruments, beside stepping forward

for either vocal backing or a fling at a bit of dancing. The scoring is done by Fernando Porredon, violinist and trombonist, and pianist Manuel Palos.

Trini Reyes is also an integral part of the group. Her interpretations of Spanish gypsy dances are as vivid as the colorful costumes that she wears, and her heel and castanet and handclapping patterns arouse the seatholders. After shouts of approval from the customers, the men come back, first to sweep through *Play Gypsy*, *Dance Gypsy*, and then to sock over *April in Portugal*, which they brought to this country three years ago.

Charlie Fisk, rounding out a year stay here, still has one of the best society organizations in town as well as a fine show band, but in this show, has nothing much in this department to do except play for the opening line number. Lee Charnel does a neat job chirping the pops.

—sabe

Joyce Bryant; Chez Paree, Chicago

Though the New Year card at this kingpin Windy City nitery underwent some quick changes at the wire—as slow recovery from surgery blocked the scheduled appearances of both Peggy Lee and Joe E. Lewis—the solid substitution of George Jessel and Joyce Bryant brought this show to a happy ending. Miss Bryant was making her first major appearance in this city, and Jessel had eschewed Chicago cafe boards for some two decades. Their combined impact was fittingly strong for the holiday season.

Miss Bryant is a luscious and versatile song seller who may very likely follow in the career patterns of such other slinky-gowned cabaret clicks as Lena Horne and Dorothy Dandridge. She has a powerful voice loaded with dramatic inflections, a mighty fancy frame, and the canniness to make these assets work together. What comes out is a vibrant, sexified sound—handsomely dished up—which keeps the crowd riveted to

her for 30 minutes, a bit longer than necessary.

Gal has some fine and unusual arrangements. Ballads like *You Made Me Love You and I've Got a Crush on You* are sung in ultra slow tempos for terrific returns, and they're balanced by a tasteful selection of up-tempo tunes at varying speeds from a lively *Tzena Tzena* to a wildfire *Runnin' Wild*. Her getaway on *Love for Sale*, minus the mike, is a little overboard on the histrionics, but they seem to satisfy the customers here all the more. She's backed by her own unbilled pianist.

Jessel is aboard for an equal length of time to cap the show, and he fractures the ringsiders with a rash of tales that build casually and climax in uproar. Chez management is seeking a return engagement later this year, and he has let on that he's considering. The Terry Sisters open the bill with a fair assortment of acrobatics and three-across dance that pass quickly.

—les

Paul Barbarin Band; Childs Paramount, NYC

Childs Paramount, the Carlsbad Caverns of Times Square, is happily reverberating these nights to the New Orleans music of the Paul Barbarin band. Paul's vigorous unit will be at Childs until Feb. 5 after which it returns to New Orleans for several dates and then hopes to hit the road on a tour that may eventually take it to the west coast. Together for some seven months, the band has recorded for Southland and may cut for at least one independent label in New York.

Drummer Barbarin, who is best known for his work with King Oliver in the '20s and for his own groups in recent years, brought with him pianist Lester Santiago, trombonist Bobby Thomas, clarinetist Willie Humphrey, trumpeter John Brunious, and banjoist Danny Barker. Brunious, the youngest member of the band, is in his late '30s, formerly worked with Jay McShann, and was known around New Orleans as an accomplished modern pianist until he

switched to ruggedly traditional trumpet about a year ago. Brunious does most of the arranging for the band.

Danny Barker, long known to jazz listeners for his fine guitar work with Cab Calloway for many years, is at ease in just about any style, and his fine beat and occasional Creole vocals are a considerable asset to the band. There's also warm singing by Lester Santiago and Willie Humphrey. Trombonist Thomas plays with a rollicking aggressiveness, and his shout-like fill-ins are a jumping joy.

Santiago lays down a heated rag-and-blues basic beat under a firm melodic grasp of New Orleans essentials that would make for a good solo LP. Leader Barbarin has the band stomping under his parade-drum control, and all his men are at their best in that key criterion of good New Orleans jazz—collective improvisation within the ensemble. The relaxedly inter-

(Turn to Page 16)

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PERSPECTIVES

By Ralph J. Gleason

San Francisco—On and off during the last year, I've encountered various bits of dyspeptic criticism of Louis Armstrong. His *Lopenpoof Song* seemed to crystalize the ire of those who have been hurt by his attacks on what he calls "the beboppers" to a point where they have lost sight of Louis' actual stature. And the recent first part of his autobiography didn't help.

Just so I can go down and be counted where I stand, here is the way I feel about him: Daniel Louis Armstrong, gentleman trumpet player from New Orleans, is quite possibly one of the most important living Americans.

A Rare Artist

For that matter, he may be one of the most important persons alive today. It's a rare artist in these scientific times who achieves the kind of fame Armstrong has, which passes through all barriers of language and culture and makes him known and loved wherever he goes throughout the world.

Louis Armstrong invented no labor-saving devices, designed no terrible weapons of destruction yet he will be remembered as long as our culture lasts.

There have been tendencies recently to say he is out-dated and old-fashioned. The music he plays and sings in his harsh and lovable voice is as out-dated and old-fashioned as life and death and love itself. Louis is as old as this century and as young as those who love life and live full of hope will always be.

George and Louis

George Bernard Shaw once wrote "anybody, almost, can make a beginning; the difficulty is to make an end . . . to do what cannot be bettered." For what Armstrong plays and the way he plays it, there never has been another. Whole tunes and countless arrangements have been based on an Armstrong solo. He set a style of jazz that has penetrated every branch of popular music.

You will find something of Louis in every radio studio orchestra, every dance band record, and in every great jazz soloist. An entire

generation of trumpet players was ruined and frustrated by hearing him. There was only one way to blow and that was Louis' way. He had broken in front and is yet to be caught in that race.

Armstrong, mature and growing reminiscent, still can get more emotion in one chorus than many can in a lifetime of playing. You don't have to ask in order to know he plays as he does because he loves it and it could be no other way. It's Louis' way and a way of musical truth and beauty that is timeless. His playing and singing are two of the best things to be heard in our time.

To Love, Cherish

Armstrong took jazz, the legacy of the Negro race, and gave it to the world to love and to cherish. We should be grateful forever. Tonight, wherever he is playing, the

Chords And Discords

To The Editor:

In the Jan. 12 issue of *Down Beat*, I read something on which I felt I had to set the facts straight. I'm afraid that my good friend, Joe Glaser, was sadly misinformed on the facts or else misunderstood them, but he's got the business of

same qualities will still be there.

No one who loves America and its people should miss the rich experience of seeing and hearing and loving Louis Armstrong. It seems proper that his birthday should be the birthday of the United States. Happy 1955, 1956 and '7 and '8 and more, Pops. Keep swinging!

That's the way I feel about him. No matter that he dislikes the modernists, no matter that he has become more show business and less jazz in recent years. Louis Armstrong won the championship so many times he doesn't have to come out and go 10 rounds with every kid who has thought up a new riff.

the Musicians Union in England and the American Federation of Musicians in the United States completely twisted around insofar as the admission of musicians from one country to the other is concerned.

The position of the American Federation of Musicians has been for the past year that ALL bars should be let down and ALL musicians from both countries should be admitted freely to the opposite country.

On the other hand, the position of the Musicians Union in England has been just the opposite: they want a strict reciprocity of man for man, combo for combo, band for band, and, even more important, playing time for playing time. I should know; I've been embroiled in this thing since 1951, and even though we were admitted (in spite of the most churlish attitude on the part of the Musicians Union in England) in March, 1953, to do a benefit concert for the Flood Relief Fund of England, I know that their attitude has been strictly one of reciprocity. We almost made it again in 1954 with the Oscar Peterson trio, but when England insisted that a similar trio be admitted to the United States, the

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New York—A new agreement signed by Local 802, AFM, and New York night club operators provides for a \$10 weekly increase for musicians, raising their salaries from \$97 to \$107 a week on club dates in class A spots. On engagements which last fewer than 6 hours, 802 won a 10 percent increase. Scales for class B and C cafes were still being negotiated at presstime.

The new agreement stipulates a maximum of 14 shows in the present six-day week, constituting the first time that the union has placed a ceiling on the number of shows that can be performed in a club.

A new Local 802 ruling was also made Jan. 6, which provides that all music will be withdrawn from those clubs where owners try to reduce the number of musicians to avoid the increased cost.

American Federation of Musicians turned it down flatly.

These are the facts, Ma'm.
Norman Granz
New York City

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Popular Records

(Jumped from Page 9)

Bob Stewart

- ★★ *Yours for the Asking*
★★ *A Million Stars*

When the day comes that Stewart's potential is matched by the suitability of the material handed him, he'll have a big record. This one is worth hearing due to his good voice and skillful phrasing (especially noticeable on *Stars*), but chances are, action will be slight. (MGM K-11902)

Harvey Stone

- ★★ *Lois*
★★ *Army Blues*

This is another in Coral's series of comedian recordings, a good item for the libraries of Harvey Stone followers but not one that should grab a lion's share of the overall comedy sweepstakes. Both sides are capsules from Stone's nitery act, a progression of punchlines as though from a gag bag on the subjects of marriage and army life. Latter side is marred here by

sustained background music that tends to divert from the monologue. (Coral 9-61329)

Three Harmonicaaires

- ★★★ *Tuxedo Junction*
★★ *Jazz Pizzicato Boogie*

Junction is a nicely turned harmonica effort of a tune that is having a slight revival; ergo, it might have been sliced at just the proper time for action. Tenor instrument takes the lead against the strong rhythmic backing of the deeper ones, and the effect is satisfying. Reverse side is an okay rendering of a Leroy Anderson finger-snapper. (DeLuxe 15279)

Eileen Todd

- ★★★★ *To Ev'ry Girl-To Ev'ry Boy*
★★ *Want Me*

In *To Ev'ry Girl*, Eileen Todd has a ditty with excellent breakthrough chances, one which could lift her a few notches on the polls with proper deejay attention. Tune has a bright lyric that is just catchy enough to click, and Miss Todd delivers the goods with ingratiating warmth. *Want Me* is an average-type ballad that shows off the chirper's voice as one that

could go after bigger stakes. (Coral 9-61326)

June Valli

- ★★★★ *Tell It to Me Again*
★★★ *Young and Foolish*

On this disc, June has cut two of her best sides ever. *Tell It* is a tender ballad which she handles attractively, maturely, and with greater sureness than she showed in some of her more recent efforts. Song is highly promotable on all media and could take off for the big chips at once.

Her full-bodied voice is put to similar good use on the second side, a show tune with fewer commercial possibilities. Henri Rene's strings are an agreeable softener for the ballads. (Victor 47-5988)

Al Vino

- ★★ *Come Back*
★★ *Bu-Tan-Tan*

Al Vino is ingratiating on an interesting ballad of the tearful school, *Come Back*. But as he doesn't make utmost of the tune, it's the kind that conceivably could be swept away by an artist covering on another label. On the backside, he has an okay version of a south-of-the-border quickie. (MGM K-11894)

Ted Weems

- ★★★★ *Funniest Feelin'*
★★★ *Rose Room*

Funniest Feelin' is a sprightly novelty that could go places by way of a tricky duet between vocalists Ray Sullenger and Bonnie Ann Shaw. It has enough commercial ingredients to get the radio spins that could make it a fast-seller in the stores. Flip is a deftly orchestrated remake of an old standby. (MGM K-11892)

Victor Young

- ★★★ *Cerezo Rosa*
★★ *You My Love*

These sides are instrumentals from two current motion pictures done up in Victor Young's sugary manner. *Cerezo Rosa* is a very pleasant tango with fair chances for a broad exposure, while *You My Love* is just a par piece without words and might make a reasonable dent with a vocal. (Decca 9-29387)

Albums

Eddy Arnold

An American Institution: Shame on You; Someday; So Round, So

Firm, So Fully Packed; You Can't Be True, Dear; I Love You So Much It Hurts; Tennessee Waltz; Cold, Cold Heart; Slow Poke; A Fool Such As I; I Don't Hurt Anymore.

Rating: ★★

Though Arnold might normally be assigned to the country and western department, this album that marks his 10th year on the Victor label is going to have universal appeal.

Eddy, who has been seen a lot on network TV the last couple of years, has selected 10 c&w tunes he never has previously recorded. Every one was a hit in one of the years he's been at RCA, but his warm and distinctive singing style makes each practically his personal property.

This is a valuable addition to any collection of American folk music. (RCA Victor 10" LP, LPMX-3230)

Perez Prado

Mambo Mania; Cherry Pink and Apple Blossom White; A la Billy May; Skokian; April in Portugal; Mambo in Sax; The High and the Mighty; Marilyn Monroe Mambo; St. Louis Blues Mambo; Tamar Mambo; Ballin' the Jack; Mambo de Chattanooga; Mambo a la Kenton.

Rating: ★★

El Rey's mambo fans will have a picnic with this one. Although the screaming trumpets and grunts may become overpowering if you play the LP straight through, judicious sampling will reveal why the Prado band is beginning to knock off some boxoffice records in its stands.

Listens well, and also should sell in good quantities. (RCA Victor 12" LP, LPM-1075)

The Gaylords

Sing By Request: A Kiss to Call My Own; It's Serenade in the Night; Fritollette; Without a Song; Lola; A Dollar, a Nickel, and a Dime; Blues My Naughty Sweetie Gave to Me

Rating: ★★

Eight new ones from the Gaylords, in a package that will do well with their fans. The standard *Blues* comes off very well, with *Lola* providing good contrast to the up-tempo novelty stuff the group usually does. (Mercury 10" LP M-G-25198)

This year, as in past years

TOP WINNERS PLAY GRETSCH

in both *Down Beat* and *Metronome* popularity polls, including Shelly Manne, No. 1 in both polls

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Our thanks to *Down Beat* and *Metronome* for providing inspiration to young musicians everywhere and for showing us, by their polls, the men and drums that lead the field.

METRONOME



Don Lamond, above, another very popular Gretsch drummer, appears as No. 8 on the list.



Max Roach, at right, rides high this year as the No. 2 winner with *Metronome* readers, Louie Bellson holds his place as No. 5, and Art Blakey is No. 6 winning man.



Shelly Manne, "Mr. Drums" to the music world, does it again by sweeping both polls with the No. 1 rating. Shelly has always ranked high in both *Down Beat* and *Metronome* polls for years, says "Gretsch Broadkasters, greatest drums I ever owned."



(Right) Max Roach's fans make him the No. 4 winner this year, followed by Louie Bellson, center, consistent favorite, in No. 5 spot, and Art Blakey, No. 6 in the line-up.



Roy Harte at far left, another Gretsch drummer, climbs to No. 7 position, and Jo Jones comes in as No. 9 winner!



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Nashville Notes

By BILL MORGAN

The biggest news in country music at this time is the announcement by Robert M. Kintner, president of ABC-TV, that he has completed negotiations with Ralph Foster, E. E. Siman, Jr., and Leslie L. Kenon of RadiOzark Enterprises, for a 60-minute segment of the *Jubilee* to be telecast at 8 p.m., CST, each Saturday.

Officials have pointed out, however, that the starting date hinges upon whether the American Telephone and Telegraph company, which provides interconnecting service for all network TV stations, commits itself to provide the microwave linkage necessary to beam the show from Nashville to a point where ABC-TV can then send the *Jubilee* to its stations in all 48 states.

As has been the arrangement in the past, RadiOzark will obtain its talent exclusively from Lou Black's Top Talent, Inc., which handles Red Foley and all other artists residing in the Nashville area.

Smith To Smith

Carl Smith, who in the past has been handled by Artists Service Bureau at WSM, will now be managed exclusively by Hal Smith. Hal was formerly manager of Ray Price and earlier was one of the top fiddlers on the *Grand Ole Opry*. . . . Joe Taylor and his Indiana Red Birds from Fort Wayne, Ind., have started a new radio show over station WOWO, a 50,000 watt . . . The Jolly Joyce agency has put together one of the largest *Grand Ole Opry* shows ever. The unit went out Jan. 16 on a tour scheduled to last two years. Included in the group are Roy Acuff and his Smokey Mountain Boys, Johnny and Jack and the Tennessee Mountain Boys, and Kitty Wells. Frankie More will handle the promotion, while Spot Acuff, brother of Roy, will take care of the business end. . . . Billy Robinson, former steel guitarist on the *Opry* (with George Morgan and Red Foley), has been released from the army and is studying commercial art. . . . Roy Acuff and group arrived back in Nashville from Alaska recently. . . . Ray Price and band returned to the *Opry* after a tour of the west coast.

NEW RECORDS: Eddy Arnold out with a new Boudleaux Bryant tune, *I've Been Thinking*, backed with *Don't Forget*. . . . Carl Smith has another hit in *Kisses Don't Lie* and *Don't Believe I Will*. . . . Bobby Lord, a new Columbia artist, looks

needed for the hit parade with his first release, *No More, No More*.

Rob and Bob, newest duet on Decca, are in reality Webb Pierce and Teddy Wilburn. Tunes are *One Day Later* and *The Waltz You Saved For Me*. . . . George Morgan has a new release, *A Cheap Affair*, which is a duet with a new girl singer named Shirley Dale. The other side is a single by Morgan, *So Lonesome*. Jimmy Dickens' new release is *Conscience* and novelty, *Stinky Passed the Hat*. . . . The Davis Sisters, Skeeter and Georgia, have a new Victor release, *Ever-lovin' and Tomorrow's Just Another Day To Cry*. . . . Ferlin Huskey tells a true story in his newest Capitol disc, *Little Tom*.

Record Prices

(Jumped from Page 1)

\$2.94 to \$2.98 for two-pocket soundtrack EPs.

London's new price structure also follows the Victor discount pattern. Urania, one of the first classical independents to hop on the reduction bandwagon, announced that the majority of its 12-inch classical records would be \$3.98 each. However, in order to meet the high cost of opera, choral and some symphonic records, entire operas on Urania will be \$4.98 plus an additional charge of 65c for the libretto, and choral works and some symphonic works will retail at \$5.95.

Vanguard has reduced its 12" LPs from \$5.95 to \$4.98, and 10" LPs have been cut from \$4.00 to \$3.95.

Capitol, Decca, Coral, Mercury, and others were still "studying" the trend, and had not reached a decision at presstime on their own price structures. Angel, Vox, and Westminster, however, announced they would retain their \$5.95 list price for the time being.

Paul Barbarin

(Jumped from Page 13)

weaving lines, the satisfying climax reached at the end of each number, the vocal color of the instruments, and the directness of the emotions projected all make for a full-strength evening of kicks, and by contrast, most of the strainingly derivative Murphys and Janises echo all the more sterilely.

Also worth emphasizing is that the Barbarin band sustains another new Orleans tradition—their music is among the best of all possible dance music. As Childs' customers are enthusiastically proving this band deserves bookings until the end of jazz.

—nat

Presley Signs Pact With Memphis DeeJay

Memphis — Elvis Presley, 19-year-old recording artist on the Sun label, has been signed to personal management by Bob Neal, c/w disc jockey on Memphis station WMPS. Neal, who is currently mapping an extensive promotion campaign for the youngster who was discovered by Sun exec Sam Phillips, will also handle Presley's bookings and exploitation.

Presley had landed a top spot on the *Louisiana Hayride* recently by way of his first disc, *Blue Moon of Kentucky* b/w *That's All Right, Mama*.

Town And Country Music

By Bea Terry

Hollywood — Tex Ritter was again booked by Esther Williams and Ben Gage for weekend appearance at their Hollywood nitery, The Trails. . . . Madison Square Garden in Phoenix, Ariz., has booked Tex Ritter for Jan. 29 and Homer and Jethro for Feb. 5. . . . The Rangers Quartet waxed four religious numbers recently at their first recording session for Capitol. . . . Eddie Dean has filed claim to some California land and has been prospecting for uranium. He tells us that showings are good and he's hoping for that lucky strike. . . . With Stuart Hamblen's *Cowboy Church Choir* smashing on Decca, 500,000 copies of the record, *Open Up Your Heart* were whipped almost simultaneously. Song has been covered by several major labels. Hamblen has just returned to Hollywood after working with the *Bible Crusade* group in Seattle and the *Youth for Christ* in Portland. Over 5,000 children attended in Seattle.

Stuart hits the road again for New York almost immediately.

When Wade Ray left Hollywood for an extended tour that lasted 10 months, Red Redfern, owner of Cow Town, changed the name of his place to The Red Flame. Since Ray's return to the west coast and his again taking over the entertaining chores at the place, Redfern is changing the name back to Cow Town. The name, he says, was so well established after the six years that Ray had previously played the nitery that he feels he should change it back. . . . Freddie Hart starts his first national tour in March to promote his latest Capitol releases. His *Loose Talk*, which he also wrote, brought him national recognition. . . . Billy Gray, long associated with Hank Thompson as band manager for the Brazos Valley Boys, is organizing his own band so that he may stay in Oklahoma City and sub for Thompson and group on their regular radio-TV and ballroom bookings when Thompson must be booked out of town. Gray and Thompson are continuing as partners and co-workers in their two music firms, Brazos Valley Music, Inc., and Texoma Music, Inc.

Ginny Wright and Tom Tall are making dj visits on the west coast

to help promote their new Fabor release, *Are You Mine?*, which is showing up well on the hit charts. . . . Jim Edward and Maxine Brown have returned to Shreveport, La., after recording session in Hollywood. . . . Homer and Jethro play dates Feb. 2 in Riverbank, Calif., Feb. 3 in San Diego, Feb. 4, Los Angeles, Feb. 5, Phoenix, Ariz., and Feb. 6, Tucson. They will then return to their regular weekly TV show in Chicago. . . . Charlie Aldrich now entertains each Sunday at Crash Corrigan's in Corriganville, Calif., in addition to his three nights a week at The Palomino in North Hollywood. . . . Jack Tucker and band have been booked for regular Sunday night appearances at The Bandbox in Los Angeles. . . . Wade Ray's father is recuperating from a severe stroke at his home in Missouri. He is reported to be in fair condition now. . . . Jimmy Wakely has returned to his home in North Hollywood after a month's engagement at The Golden Nugget in Las Vegas.

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2. Webb Pierce—*More and More* (Decca)
3. Faron Young—*If You Ain't Lovin'* (Cap)
4. Kitty Wells—*Red Foley—One by One* (Decca)
5. Jimmy & Johnny—*If You Don't, Somebody Else Will* (Ches)

Most Promising

1. Johnny & Jack—*Beware of It* (RCA)
2. Ferlin Huskey—*Little Tom* (Cap)
3. Hank Thompson—*The New Green Light* (Cap)
4. Slim Whitman—*Cattle Call* (Imperial)
5. Jimmie Dickens—*Skeeter Boon*—*Black Eye Joe* (Col)

Disc jockeys reporting this issue are Dal Stallard, KCMO, Kansas City, Mo.; Jim Brooker, WMIE, Miami, Fla.; Pete Hunter, KRCT, Houston, Texas; Randy Blake, WJJD, Chicago; Glen Stutzman; KYOU, Greeley, Colo.; Sammy Lilbridge, KFRO, Longview, Texas; Johnny Rion, KMOX, St. Louis.

AFM Report

(Jumped from Page 1)

each year for conductors of top orchestras to find skilled string musicians in particular, and although there has been a gain in the number of small symphony orchestras established in recent years, the trend is now slowing, due in part, to the lack of competent string instrumentalists. The decline of the "name" band business, the AFM maintains, is also partly due to the lack of new talent. New orchestras that have gained fame in recent years are extremely rare, and secondary orchestras are finding it increasingly difficult to get good talent or important dates.

Therefore, says the AFM, while the demand for music—classical music in particular—is on the increase, the sources to nourish and develop it are steadily shrinking. Only a few thousand musicians are employed in recording, and these are accomplished instrumentalists who served their apprenticeship when there was still opportunity for a young musician to support himself and his profession.

A partial answer to the problem of unemployment has been the free, live music project carried on by the Music Performance Trust Fund which creates jobs for musicians as well as contributing to public appreciation of music. Another major goal of the federation has recently been realized in part by the repeal of 50 percent of the amusement admission tax. However, there still exists a serious

problem, particularly in the classical music field.

Money Troubles

While the opera houses and concert halls of Europe are returning to their prewar eminence through the benefit of national subsidies, our own cultural music institutions are haunted by constant financial worries. The 32 major symphonic organization subsisting in metropolitan areas may be able to survive, but in smaller cities, the days of serious music and skilled musicians may well be numbered. The ultimate answer to this problem, the AFM feels, lies in governmental aid. Government support alone can prevent the extinction of the remaining 129 "little symphonies" now waging a hand-to-mouth existence throughout the U.S. and Canada.

And only government subsidy, the report states, can make certain that music and the arts prosper, as does the farmer, our commerce, industry, and transportation, all of which are kept healthy through material government support.

New Ross, Adler Effort

New York—Jerry Ross and Richard Adler, the songwriting team that clicked strongly with *Pajama Game*, is now completing the score for a new George Abbott musical, *Damn Yankees*. The book is based on Douglass Wallop's novel. *The Year the Yankees Lost the Pennant*, and the lead will be Stephen Douglass who has been previously seen in *The Golden Apple*, *Carousel*, and *Make a Wish*.

Accordion To Scholl

By Cliff Scholl

Without question, the bellows shake is the greatest applause provoker the accordion soloist can toss at an audience. Though often thought of by misinformed persons as an accordion trick, it requires dexterity and skill to execute this complex maneuver, as accordionists know only too well.

For the proper rendition of certain musical passages the bellows shake is a "must." Those who scoff at its use should be reminded that the string section in an orchestra very often reverses the bow so that the wood part comes in contact with the string; this is known in musical terminology as "col legno." How can we forget Del Stagers years ago and his famous trumpet rendition of the *Carnival of Venice* using a device better known to brass men as triple tonguing.

What Is It?

What is a bellows shake, you ask? It is the rapid, short, back-and-forth movement of the bellows, producing crisp, quick repetition of tones. Unless the following sug-

gestions are followed to the letter, proper bellows shake execution is impossible:

- At all times the accordion should be held close to the body by tight shoulder straps that should be secured by a back strap placed at the small of the back. This prevents unnecessary movement of the instrument, thus providing the player with complete control.
- The bass strap should likewise be tight for the same reason.
- Sit well forward on your chair with the end of the piano-keyboard resting on the inner right thigh.

The conventional method for playing bellows shake is as follows:

- (a) Open the bellows from the top, with the bottom acting as a hinge
- (b) Starting from a closed posi-

Russian Roulette Fatal To Singer Johnny Ace

Houston, Texas—John Alexander, who sang under the name Johnny Ace on Duke records, shot and fatally wounded himself at a game of Russian Roulette in the Civic auditorium here Christmas night.

His biggest selling record to date was *The Clock* on the Duke label. He is survived by two children, Glenn and Sandra; his parents, the Rev. and Mrs. John M. Alexander Sr.; three sisters, and five brothers.

tion, open the bellows enough to permit the sounding of the first note only.

- (c) Now close the bellows completely on the second note. Follow this pattern for remainder of bellows shake.

The aforementioned method is fine, except that it tends to convey to the audience a feeling of tension, because of the violent action that is plainly visible. I have been using an entirely different technique that I should like to describe for the first time. Instead of opening the bellows from the top, I open from the back of the accordion fanning out toward the front with the forward part of the bellows acting as a hinge. The audience sees only a minimum of movement, yet the resulting sound is the same as that produced in the conventional way.

Requires Much Practice

Much preliminary practice is necessary before perfection is realized. Be sure to count each note at a very slow tempo in the beginning, gradually increasing your tempo until the desired speed is reached. Relax at all times. Because of the strain on heretofore unused muscles, many rest periods will be necessary. Though the notes usually appear as shown in the example (sixteenths), keep the fingers down on the pressed keys, changing only when a new key is introduced. The bellows action actually takes the place of striking the keys.

I have, in section "B," arranged *Count Your Blessings Instead Of Sheep*, as it normally would be played. In section "C" the same four measures are shown with bellows shake. A word about introductions: Note that in the intro, (Part "A") you will find a series of weird bass chords that help to set the mood for the selection. When setting up an introduction to a piece, the composer (or, as in this case, the arranger) must always suit the intro to the selection. More about this subject in subsequent issues. (Ed. Note: Comments should be sent to Cliff Scholl, 2 Oak St., North White Plains, N.Y.)

Count Your Blessings Instead of Sheep

Arranged by
CLIFF SCHOLL

Words and Music by
IRVING BERLIN

Slowly with deep feeling (Intro, optional)

When I'm worried and I can't sleep, I count my blessings in- stead of sheep, and

Special Bellows Shake Closing (optional)

Bellows Shake

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Strictly Ad Lib

(Jumped from Page 3)

SAN FRANCISCO—Buddy DeFranco left from Pack's for his two-week jaunt to Australia . . . Bimbo's 365 club, formerly merely a tired businessman's night club, is reaching out for livelier things, and started with Mel Torme, booked in mid-January, to be followed by Margret Whiting, the Lancers, and Rusty Draper . . . The Italian Village opened the new year with Dick Contino, and the Fairmont started with the Mills Brothers . . . The Sands ballroom in Oakland, booking in names on weekend stands, started with Cab Calloway Jan. 14, 15, 16; the Sportsmen, Jan. 22, 23, 24, and then Patti Andrews the first week in February.

Chris Connor making her first appearance here since her Stan Kenton days, at the Black Hawk late in January . . . Paul Desmond's new Fantasy LP, his first under his own leadership, due out momentarily . . . Chuy Reyes opened the new Latin club Mambo City . . . Steve Sacco took a band into the Miramar . . . Bob Skinner now at the Smoke House . . . Joe Ferrer and Rosemary Clooney in town briefly on a movie promotion . . . KLX, in an economy move, dropped music director Michael Donn Random.

Machito drew almost 1,200 to a Sunday matinee at Sweet's in the first appearance of the band in this area, despite a promotion that was less than a week in length . . . Phil Ellwood now previewing jazz discs on KPFA, Berkeley non-commercial FM station . . . George Lewis played a one-niter at the Hangover club Jan. 16 when the club reopened after the annual vacation. Kid Ory's band back onstage as the house unit for another long run. Phil Gomez now on clarinet.

—ralph j. gleason

LAS VEGAS—The Sands is following the general trend locally of featuring entertainment type groups in the lounges by bringing in Louis Jordan and his Tympany Five, while onstage in the Copa room, Dean Martin and Jerry Lewis star in a show with the Four Step Bros. . . . The violins of Harold Stera are featured in the Flamingo lounge, while Tony Martin croons onstage . . . Downstrip at the Sahara, the Fred Waring show is playing to capacity houses. In the lounge, the late night rounds are being gassed by the sounds of Louis Prima and his group, featuring the commercial tenor honkings of Sam Butera.

Tony Arden will headline the show at the Desert Inn. Music by Henri Rose and Bobby Stevenson and their combos in the lounge . . . Jerry Fielding will have weekly jazz concerts with the big band once he takes over the stand at the soon-to-be-opened Royal Nevada, where the Terry Gibbs quartet will be heard in the lounge . . . Liberace and brother George will be the opening feature on stage at the nine-story Riviera, now nearing completion . . . The Gene Krupa quartet is swinging in the Gay 90 Bar . . . Nellie Luther sparks the Silver Slipper show . . . Onstage at the Frontier are Benny Fields and Blossom Seeley, with second billing going to The Lancers.

Mammy singer Norman Brooks in the Hotel Thunderbird show, with the Four Tunes and Al Morgan slated for the El Cortez . . . Local sessions are being sparked by drummer Phil Arabia, pianist Hank Shank, and Norman Prentice on trumpet and vibes . . . Chanteuse Sally Davis drawing the locals to Duffino's, on the strip.

—henry lewy

BOSTON—The George Shearing quintet followed Sarah Vaughan at Storyville, and then owner George Wein had an opportunity to try out his new musical shoehorn that was presented to him by his devoted staff. Last seen he was attempting to ease the large Sauter-Finegan band onto his handstand. The Modern Jazz Quartet, which follows S-F, should have no trouble at all . . . Hal (Cornbread) Singer rocked the stand at the Hi-Hat, with J. C. Higginbotham sharing musical duties . . . Singer

Harry Snow did good week at Latin Quarter . . . Tony Bennett ju-t finished week at Blinstrub's Village, with swinging Chuck Wayne on guitar.

Pretty Barbara Jai causing stir with her vocals at Saxony . . . Lowell (Mass.) auditorium started Sunday shows with big names when Tom Foran presented Joni James to full house . . . Jerry Vale returned to Totem Pole for week-end gig . . . Herb Pomeroy has joined jazz crew at The Stable, and the crowds are increasing to hear a new swinging group.

—bob martin

WASHINGTON, D. C.—The annual Auto Show once again attracted three of show business' biggest names. Joni James, Sarah Vaughan, and Don Cornell headlined the Armory spectacular for three days each . . . The Swope brothers—Earl and Rob—are providing competition for each other with separate jobs at opposite ends of the city. Earl opened a six-month engagement at the Cairo hotel on Jan. 3, while Rob holds forth on weekends with his combo at Jimmy's club . . . Club La Coudre embarked on another jazz try with Chet Baker opening on Jan. 4, followed by the Max Roach-Clifford Brown combo for the week ending Jan. 15. George Shearing concluded a highly successful week on the 23rd.

Not to be outdone in the race for jazz shekels, the Howard theater staged the Count Basie band for the week ending the 21st, and had the Illinois Jacquet crew ready for the 28th . . . Dirk Jurgens closed a steady two-week stand at the Embassy room of the Hotel Statler on the 24th . . . Joan Weber made her first night club stand at the Casino Royal, closing a busy week on the 23rd . . . Mae West brings her novel act to the same stand on Feb. 28.

Frank Albright's swinging quartet returns to Stevens in the very near future. Club's handle will switch to The Bolero, and Sunday p.m. sessions are in the offing . . . Skitch Henderson conducting, and Faye Emerson narrating was the attraction for symphony-goers at Constitution Hall on Jan. 8. This was the first of four guest appearances while Dr. Howard Mitchell batons abroad.

—joe quinn and tex gathings

DETROIT—Sad news is the decision of Clarence Eddin (Bluebird Inn) to discontinue musical attractions, at least for the time being; high hope is, the time not being long . . . On their Rouge lounge engagement, Bill Harris-Ben Webster-Roy Eldridge were solidly backed by a local rhythm section featuring Barry Harris, piano; Phil deMino, drums; Ray McKinney, bass. Recent appearance of the Australian Jazz Quartet was so well received at this spot that owners Ed and Tom Sarkesian are backing a February or March concert which will bill them with the Dave Brubeck group. After the Oscar Peterson trio, Rouge goes mambo, with Bonnemere booked for the first week in February, followed by Joe Loco on Feb. 8.

Crystal show bar experimenting with double switch, from door charge to per person minimum and a rhythm and blues beat to replace the cool sound. Tiny Bradshaw opened under the new policy, followed by the Eddie Heywood sextet on Jan. 24 and Dinah Washington on Feb. 4 . . . Following the Tattle-tales at Crest lounge will be the Salt City Five, opening Feb. 8 . . . Kenny Burrell continues at Klein's show bar.

Date for the Gaylords at Falcon show bar definitely set for Feb. 9 . . . Ex-Godfreyite Bill Lawrence in for week of Jan. 24 at the Alamo. Alvino Rey takes over the first of February and Hamish Menzies is scheduled to do an early return engagement . . . Dorothy Donegan and trio opened Jan. 10 at Baker's Keyboard lounge for a three-week stay. Future Keyboard attraction will be Marian McPartland sometime in March.

Weekend name attraction policy at the Madison ballroom going along successfully with the Lester Young quintet in Jan. 28, 29, and 30 . . . End of January package organized by promoter Frank Brown included a Miles Davis com-

bo; the four city circuit was Toledo, Ypsilanti, Flint, and Ann Arbor . . . Private dance at the Sheraton-Cadillac hotel brought in the Woody Herman Herd for a one-niter.

—asalea thorpe

MIAMI—Who will outjump whom is a query posed by the juxtaposition of the Treniers and Steve Gibson's Red Caps, Ciro's housing the former, Gibson's guys in the Copa. Steve's better half, Damita Jo, gives the Caps the edge in the scenery department, but who can out-gyrate or out-calsthenic the twins' track and field squad . . . Elsewhere in Miami Beach, the Perez Prado band was one of five crews banging latin tempos about the luxurious halls of the Saxony hotel . . . The Beachcomber opened for the first portion of its split schedule with star Martha Raye bedded by either temperament or exhaustion, depending on which press agent you read. Vic Damone, Jack Carter, Joe Mooney, and the Novelities carried on. Some of the greatest sounds to originate from that combine came from the week-hour recitals by Damone with just Mooney's organ and the trumpet of Goldy Jr. (son of the long-time Paul Whiteman trumpeter) behind him.

A crack group of local men was assembled by pianist-arranger Don Ippolito to wax a series of mambo treatments for the DeLuxe label . . . In Frank Linnale's Vagabond club band, in addition to pianist Ippolito, are Bob Sprinto, Don Pettigrew, Eddie Phipps, and Don Amidon . . . Saxony had the Ted Lewis revue lined up to follow the Cugat crew, and the Dorseyes are due in February . . . Hildegarde, Jack Whiting, and the Emil Coleman orchestra opened the Balmoral, new Bal Harbour hostelry.

For the unveiling of the extravagant (and that's too mild a word) Fontainebleau hotel, the entertainment assignment went to Vaughn Monroe, Larry Green, and Richard Hayman . . . Preacher Rollo did not go into the Vagabond club lounge as scheduled, but turned up in the Spa, a new north causeway location . . . Nautilus has Don Cornell, Joey Bishop, and the Barry Sisters lined up for February.

—bob marshall

NEW ORLEANS—Former Sammy Kaye vocalist Billy Williams, who has had his own orchestra for some time now, plays for dancing and the floor show at the Jung hotel's Cotillion room . . . Ralph Flanagan left the Roosevelt's Blue room, with first stop to be a week's gig at the Houston auto show, followed by extensive one-niters in Texas. Jan Garber followed Flanagan into the Blue room with the new show starring former Fred Waring singer, Joanne Wheatley . . . The pretty tenor sax heard in

Lazy, on the soundtrack of the pic, *There's No Business Like Show Business*, is readily recognizable as the work of New Orleans native son, Eddie Miller, who has been a staffer at the Fox Studios for several years.

Pianist Roy Zimmerman's quartet has two new discs on the Southland label. The piano, clarinet, drums, and bass instrumentation on these soon-to-be-released sides give promise of a Goodman-like sound, despite the predominantly Dixieland material . . . Former Bostonian Bill Stewart switched his deejaying from KLIF in Dallas to WNOE here . . . Local bands booked to capacity, with Sugar Bowl visitors filling the town at year's end, plus numerous private parties drawing on their services. Plenty of "overtime" stashed away.

—dick martin

MONTREAL—Biggest news hereabouts concerns the Canadian All-Stars, composed of winners in the 1954 Jazz At Its Best popularity poll. The international service of the Canadian Broadcasting Corp. has finalized plans to record a series of transcriptions with the

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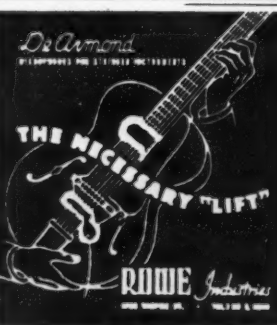
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following personnel most likely to be used: Al Bacalis, clarinet; Gordie Fleming, accordion; Yvan Landry, piano; all winners in the 1954 poll. Other musicians to be used to fill out the group are Buck LaComb, guitar; Donat Caripey, drums; Pete Gravel, bass; and Yolande Lisi, vocals.

Fran Warren was in the cast of Pajama Game, booked into Her Majesty's theater for two weeks this winter . . . Norman Brooks and comedian Bobby Sargent were the first names booked into the Seville theater when they revived vaudeville. The Deep River Boys followed them on Jan. 6, for a week . . . The Three Riffs at the Down Beat . . . The Magnetones still at the Venus de Milo room.

—henry j. whiston

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Bair, Buddy (Maxwell Field) Alabama,
2/1-13
Beneke, Tex (Jacob Brown Memorial
Center) Brownsville, Texas, 2/17-19
Berr, Mischa (Waldorf-Astoria) NYC, h
Bobbie, Russ (Merry Garden) Chicago, h
Brandwynne, Nat (Waldorf-Astoria)
NYC, h
Brown, Les (On Tour) ABC
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D. C., Out 2/12, h
Howard, Eddy (Chicago) Chicago, 2/4-
18, h
Hunt, Pee Wee (Sands) Las Vegas, Out
2/23, h
James (Palladium) Hwd., 1/25-2/13, b
Jaros, Joe (Brown's) Loch Shndrake, N.
Y., h
Jerome, Henry (Edison) NYC, h
Jurzens, Dick (Statler) Buffalo, N. Y.,
1/25-2/6, h; (Statler) NYC, 2/25-2/24,
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Laine, Buddy (On Tour—Midwest) Mid-
west Artist Corp.
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Lassalle, Dick (Cleveland) Cleveland,
Ohio, Out 2/5, h; (Statler) Buffalo,
N. Y., In 2/5, h
Lewis, Ted (Roosevelt) New Orleans,
2/3-2/2, h
Lombardo, Guy (Roosevelt) NYC, h
McGuffin, Don (Radison) Minneapolis,
Minn., h
McGuffin, Wayne (Highland's Clubhouse)
Kennewick, Wash., Out 2/23/55, h
McKinley, Ray (On Tour—East) GAC
Marler, Ralph (On Tour—East) GAC
Martin, Freddy (Ambassador) L.A., Out
2/22, h
Masters, Frankie (Conrad Hilton) Chi-
cago, h
May Band, Billy; Sam Donahue, Dir.
(On Tour—South) GAC
Mooney, Art (Meadowbrook) Cedar
Grove, N. J., 2/4-6 & 2/11-13, rh
Morzan, Russ (On Tour—West Coast)
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Morrow, Buddy (On Tour—Midwest) GAC
Mosian, Roger King (On Tour—East)
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Doverend, Al (Skyline Club) Billings,
Mont., 1/18-3/13 nc
Foster, Tony (On Tour—East) GAC
Pepper, Leo (Don Molnes Auto Dealers
Show) Des Moines, Iowa, 2/6-12
Perrault, Clair (Syracuse) Syracuse, N. Y.,
Out 2/6, h; (Statler) Hartford, Conn.,
In 2/7, h
Pettit, Emil (The Club) Birmingham,
Ala., Out 2/25, nc
Prado, Perea (De Lido) Miami Beach,
Fla., Out 2/17, h
Rane, Harry (New Melody) West Palm
Beach, Fla., Out 2/10, nc
Reed, Tommy (Muehlebach) Kansas City,
Mo., Out 2/9, h
Reichman, Joe (Rice) Houston, Texas,
Out 2/9, h
Rer, Alvin (Aero Marine) Seattle,
Wash., 2/15-28, nc
Rudy, Ernie (On Tour—Ohio) GAC;
(Peabody) Memphis, In 2/14, h
Sands, Carl (Statler) Hartford, Conn.,
h
Sheldon, Kenny (Jersey City Garden)
Jersey City, N. J.
Spivak, Charlie (On Tour—Texas) MCA
Stratner, Ted (Plaza) NYC, h
Thurhill, Claude (U. S. Naval Station)
Norfolk, Va., 2/8-11; (On Tour—East)
GAC
Waples, Buddy (Jack Valentine's) Fort
Lauderdale, Fla., nc
Watkins, Sammy (Statler) Cleveland, h
Weems, Ted (Rice) Houston, Texas,
2/10-3/9, h
Welk, Lawrence (Aragon) Ocean Park,
Calif., Out 1/5/55, b

Combos

Arlene Trio (Governor Clinton) NYC, h
Allen, Henry "Red" (Metropole) NYC
Aristocrats (Terrace) East St. Louis,
Ill., 2/8-20, cl
Armstrong, Louis (On Tour) ABC
Bellette Quintet, Al (Copa Casino) Buffa-
lo, N. Y., 1/23-2/6, nc; (Embassy)
Allentown, Pa., 2/7-12, nc
Benny's Trio (Beaver) Montreal, Canada,
Out 4/17, nc
Blake Combo, Loren (McCurdy) Evans-
ville, Ind., h
Bonnamere (Brass Ball) London, Ont.,
Out 1/30, nc; (Loop) Cleveland, 2/21-
27, cl
Braxton Trio, Bob (Mardi-Gras Grill)
Seattle, Wash., nc
Brubeck, Dave (On Tour) ABC
Burgess Trio, Dick (Antlers) Colorado
Springs, Colo., h
Cavanaugh Trio, Page (Aero Marine)
Seattle, Wash., 3/1-13, nc
Condon, Eddie (Condon's) NYC, nc
Dante Trio (Officers Club) Fort Bragg,
N. C., nc
Davis, Bill (Tiffany) Los Angeles, 1/28-
2/9, nc; (Blackhawk) San Francisco,
2/11-23, nc
Denett Trio, Jack (Neptune Room)
Washington, D. C., nc
Dominoes (Sahara) Las Vegas, h
Doyle Trio, Tommy (Last Frontier) Las
Vegas, h
Fields, Herbie (Preview) Chicago, Out
1/30, cl
Franklin Quartet, Marty (Airport)
Brooklyn, nc
Gaillard, Slim (Downbeat) San Fran-
cisco, Out 2/9, nc
Gardner, Don (Comedy) Baltimore, 1/31-
2/6, nc
Garner, Errol (Embers) NYC, Out 1/31,
nc; (Blue Note) Philadelphia, In 2/6, nc
Gibbs, Terry (Royal Nevada) Las Vegas,
In 2/1, h
Gilmore Quartet, Stiles (Top Hat) New
London, Conn., nc
Gordon Combo, Stomp (Latin Quarter)
Paris, France, Out 1/31, nc
Heywood, Eddy (Loop) Cleveland, 1/31-
2/6, cl; (Comedy) Baltimore, 2/7-13,
nc; (Pepe) Philadelphia, 2/14-19, nc;
(El Rancho) Chester, Pa., 2/23-27, nc

Hodges, Johnny (Glass Bar) St. Louis,
1/28-2/4, nc
Hope, Lynn (El Rancho) Chester, Pa.,
1/26-30, nc; (Surf Music Bar) Balti-
more, 2/3-13, nc
Jaquet, Illinois (Crystal) Detroit, 2/18-
27, cl
Jordan, Louis (On Tour—East) GAC
Lee, Vicki (Majestic) Blythe, Calif., nc
Loco Quintet, Joe (Loop) Cleveland, Out
1/30, cl; (Colonial Tavern) Toronto,
1/31-2/8, nc; (Rouge Lounge) Detroit,
2/8-17, cl
McGee, Bill (Astor) NYC, h
McPartland, Jimmy (Metropole) NYC
McPartland, Marian (Hickory House)
NYC, cl
Munster, Mark (Plaza) NYC, h
Parker Combo, Howard (Trade Winds)
Denver, Colo., nc
Pavone, Tommy (Rock Garden) Willi-
amson, Conn., r
Perl Combo, Bill (Pump Club) Pensa-
cola, Fla., nc
Pettiford, Oscar (Tia Juana) Baltimore,
2/8-14, nc
Prysock, Red (El Rancho) Chester, Pa.,
2/3-13, h
Reardon, Willie (Copa Casino) Buffalo,
N. Y., 2/8-21, nc
Rico Trio, George (Silver Spur) Phoenix,
Ariz., nc
Rivers, Ollie Trio (Lons's) Eureka,
Calif., Out 2/6, nc
Rocco Trio, Buddy (Rustic Lodge) North
Brunswick, N. J., nc
Salt City Five (Coliseum) Detroit, 1/28-
2/8, nc; (Crest) Detroit, 2/8-30, cl
Simmons, Del (London Chophouse) De-
troit, Out 6/26
Sorrell Trio, Frank (Piccadilly) NYC, h
Stitt, Sonny (Birdland) NYC, 2/10-25, nc
Tattle Tales (Theatrical Grill) Cleveland,
cl
Three Jacks (Maynard's) Washington,
D. C., nc
Truman, Lil & Pres (Skylark) Pensacola,
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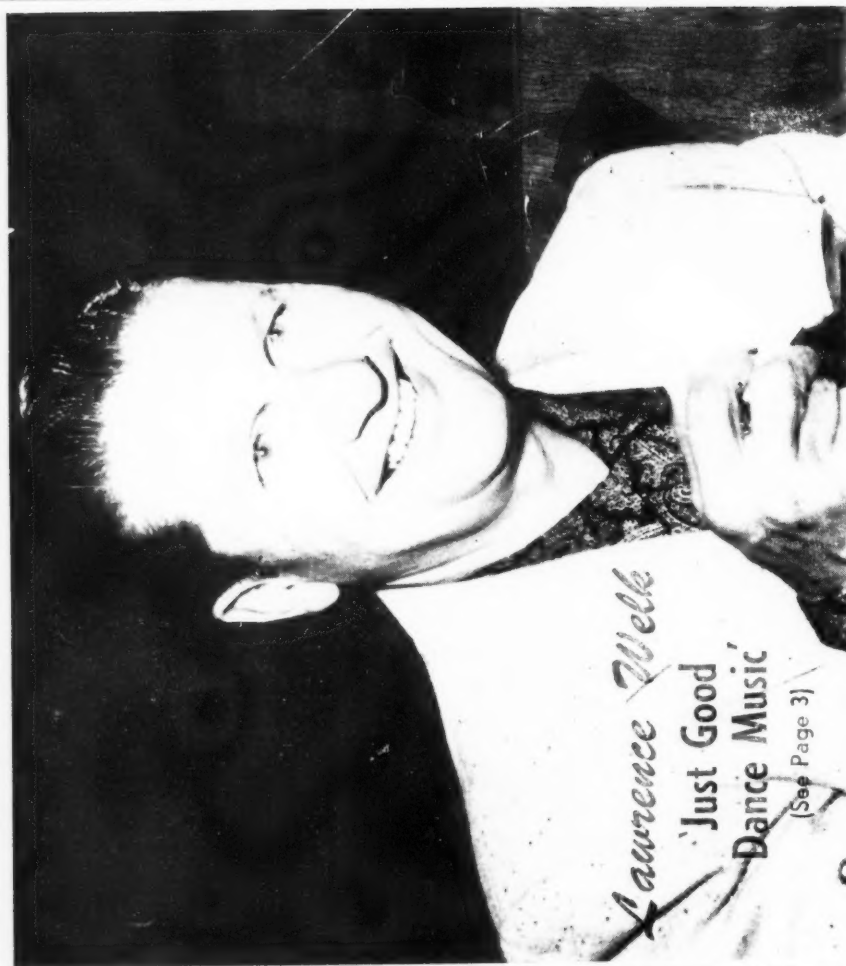
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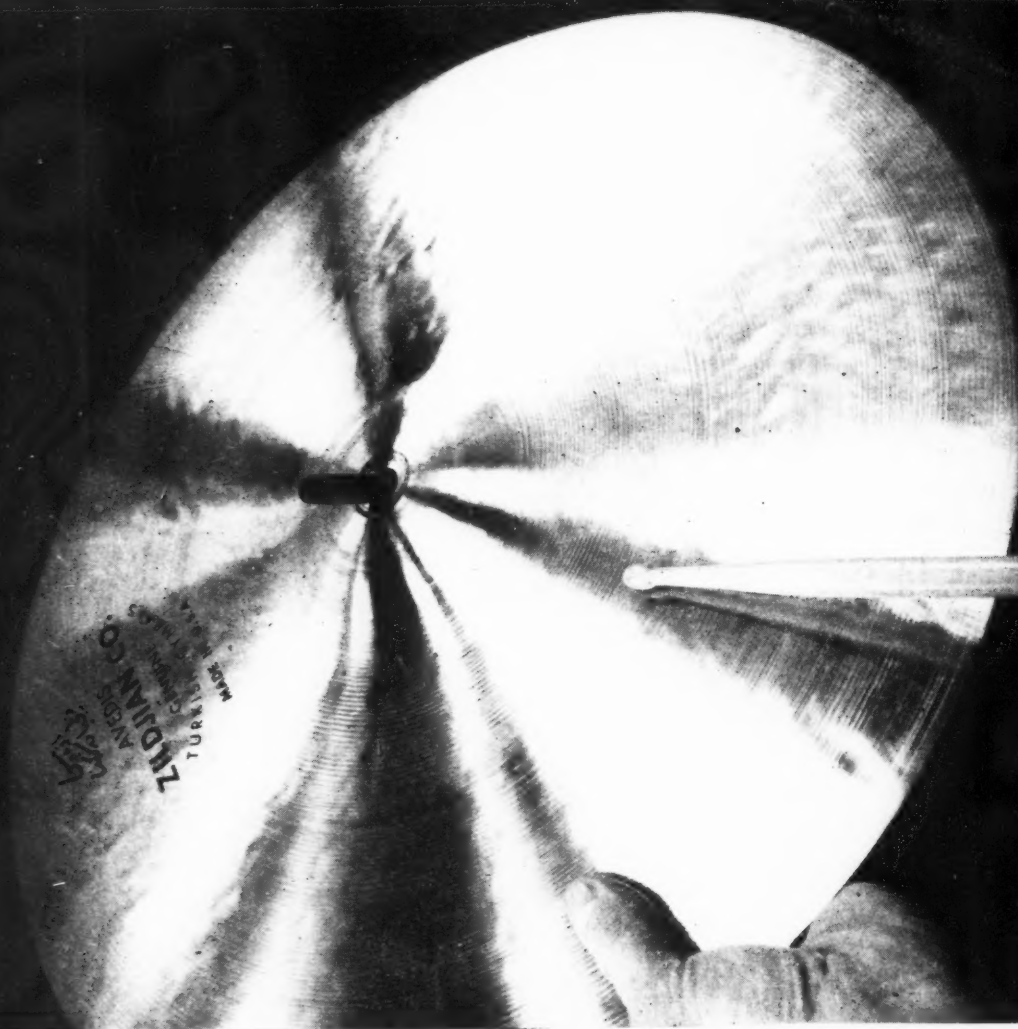
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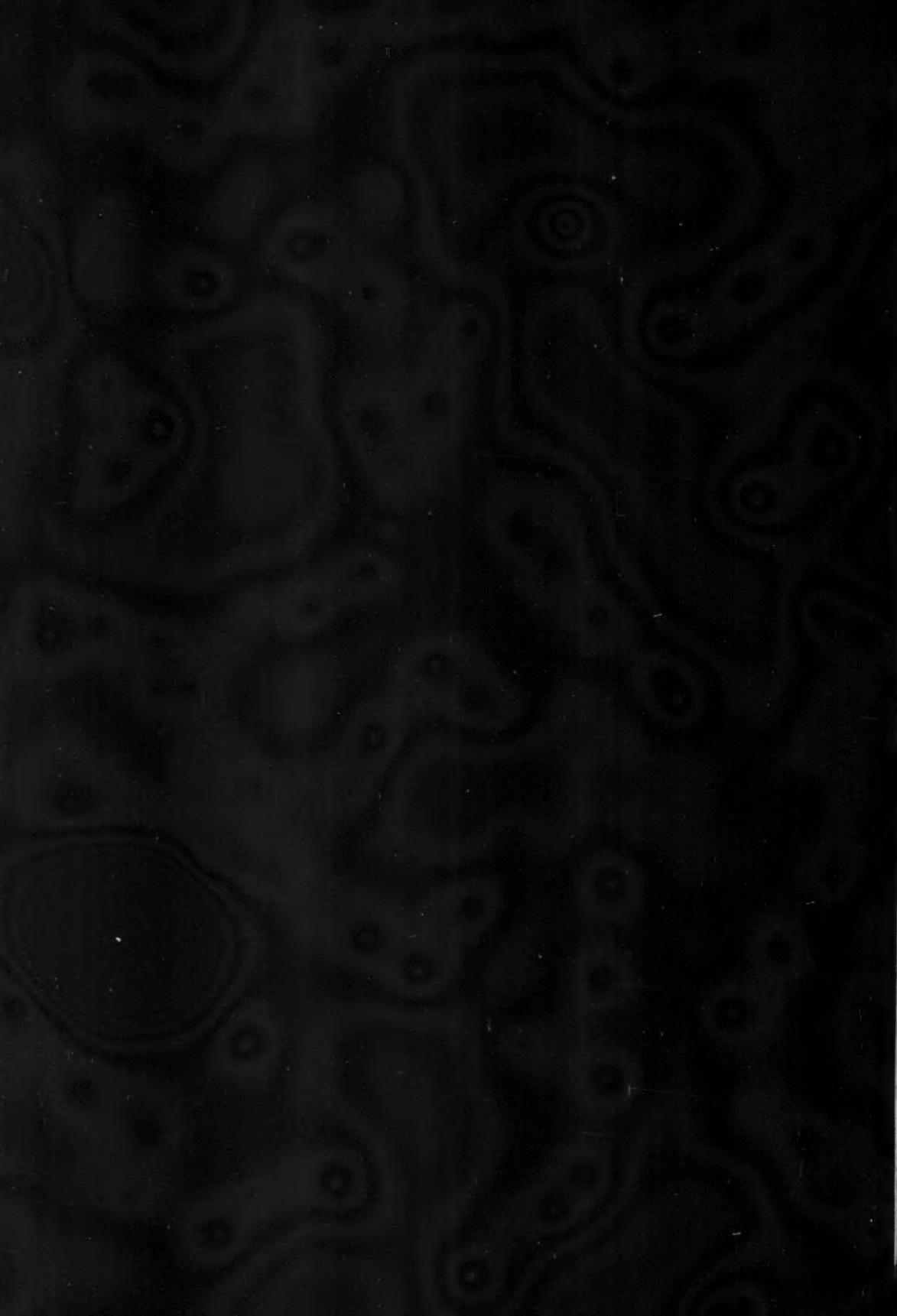
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Here's First Edition Of 'Up Beat', A Supplement For Instrumentalists

This is your first edition of *Up Beat*, a section of *Down Beat* designed expressly for the school musician. It will appear once a month as a regular part of *Down Beat* at no extra charge to you.

Each issue will contain solos by noted musicians on tunes with which you are familiar. In this first one, for example, you'll find Gene Krupa's famous drum solo on *Dark Eyes*; clarinetist Buddy DeFranco's improvisations in the jazz form; Lawrence Welk's reproduction of his *Rustic Dance*; Ralph Marterie's *Tenderly*, and tenor saxist Dave Pell's handpicked solo.

In succeeding issues, you'll find more solos, recorded and otherwise, from famous instrumentalists, plus such departments as a section for arrangers, complete arrangements for small groups, and a resumption of our famous *Jazz off the Record* series, in which outstanding jazz solos will be transcribed from recordings for your use and analyzed by Stan Kenton's former chief arranger, Bill Russo.

We also will bring you other innovations. One issue will utilize just one song, and show you how several different soloists would interpret it. Another will use only pop tunes of the day, done in different styles.

Up Beat, like *Down Beat*, is your magazine. We will welcome all suggestions and criticisms. Let us know who your favorite soloists are in order that we might bring you examples by them. If you feel departments are lacking in *Up Beat*, tell us about it.

Whenever possible, music examples will take a full sheet of *Up Beat*, in order that they may be easily read and placed on a music stand. If a solo is taken from a record, we'll let you know the record number, so that you might hear exactly how the solo originally was played.

Along with the musical examples, each musician will give a short analysis of his solo if he thinks it is necessary, and point out difficult passages or reasons for changes in chord construction or melody line.

This, then, is your monthly musical supplement to *Down Beat*. Let us know your reaction to it.

Learn Krupa's Drum Technique

By GENE KRUPA

Like almost everything else, in drumming, practice makes perfect or, leastways, as close to perfect as one can hope to become. Constant daily workouts on the drums or on the practice pad then would be the first prerequisite in achieving any mark of distinction in the field of percussion, regardless of where the goal might lie.

In line with this, it is not only advisable but imperative that the drummer, be he student or working professional, build for himself an extensive library of books on that subject. Every book that has been published on the intricacies of drumming will prove well worth its cost because of the wide coverage and different trains of thought expressed by the authors. Each will enlighten the reader—and even the drummers in the topmost brackets remain students in some capacity—in various phases of the art and bring him that much closer to producing a perfect performance.

In referring to the works contained in any library, the student should learn something different every day, studying at least five or six pages of drum parts and exercises. This is doubly important to the average dance band drummer in view of the general tendency to memorize the original drum parts in orchestrations. This done, the drummer may go along for several weeks without ever seeing a sheet of music. In time he'll find his ability to read will suffer.

If your home is located in a part of the country where

you can study under a good instructor, you're most fortunate. I was lucky in that respect and was able to profit by the information and techniques I learned from such men as Carl Gardner, Sanford Moeller, Bill Gladstone, and Harry A. Blower.

As an example of my work, I've had the drum part copied from our trio recording of *Dark Eyes*. Due to its length, however, it will be carried in three parts, the first of which is on page 13.

All such performances are head arrangements, so the writing came after instead of before the score was worked out. Incidentally, this is the tune that won the trio an award as being one of the three top jazz records of 1946 in a poll conducted among the nation's disc jockeys and, naturally, as such, has proved a big seller and a surefire item in our repertoire.

I'd like to call attention to the flams in the introduction.

Also, I'd like to point out that the introduction has dotted eighth and sixteenth notes, though, in the strictest sense, they are not really eighths and sixteenths. Nor, by a long shot, are they straight eighths; rather in between.



Gene Krupa

Welk Offers Accordion Example

Lawrence Welk, who will soon celebrate his 25th anniversary as a bandleader, was born on a farm in Strasburg, N. D., and began playing accordion as a youngster. He left home to join a travelling tent show, but soon thereafter, at the age of 21, formed a band in Yankton, S. D., where he broadcast over WNAJ, whose music director he later became. Next came ballroom, theater and hotel engagements throughout the midwest and east and the gradual evolution of the "champagne music" style that has long been the Welk trademark.

In 1951 the bandleader began a marathonic engagement at the Aragon Ballroom, Santa Monica, Calif., where he is still playing. His band is also seen weekly over KTLA-TV on its own video show, which, according to present plans, is soon to be aired nationally. In addition, the Welk crew recently set an attendance record for a

week's engagement at the Corn Palace, Mitchell, S. D., where last September it both outdrew and outgrossed the former record-holder, Guy Lombardo. Welk's biggest records to date have been *Oh Happy Day*, with a reported sales figure of 800,000 and *Josephine*, a perennial seller now said to be in the 1,000,000 sales class.

The accordion arrangement of *Rustic Dance* which appears on pages 8 and 9 is a note-for-note transcription of the version of this familiar melody that is performed by Welk on Coral 60813, recorded in 1952. The tune, now in the public domain, has long been a standard among pianists, but has been in the Welk repertoire, both for in-person work and on TV, for several years.

On dance dates, as well as on the Coral recording, *Rustic Dance* is performed by two accordions, with Myron Floren joining Welk at the second keyboard. The transcription made for *Up Beat* corresponds to the accordion part played by Welk.

DeFranco On Clarinet

(Ed. Note: From time to time, Buddy DeFranco, widely known clarinetist and winner for 10 straight years of the *Down Beat* readers' poll in that division, will contribute examples to *Up Beat*. The accompanying material and music is a short discussion of the be-bop form in music and the clarinetist's role in it. The following material appears in DeFranco's book, *A New Approach to Modern Music*, published by the G. LeBlanc Co., Kenosha, Wis., and copyrighted by them.)

By Buddy DeFranco

I try to deliberately avoid the use of Dixieland, jazz, swing, boogie, and be-bop as general terms for what we loosely call "modern" music. I prefer the term "pulsative music," since all the forms to which we shall refer are based on a steady or "pulsating" rhythmic pattern. I will refer specifically to Dixieland, bop, swing, etc., only with regard to their appearance in the development of pulsative music, and their evolution from one form to another.

Common sense tells us to enjoy and support all forms of pulsative music so long as they convey thought and expression.

The be-bop pattern is essentially four-beat with a variety of rhythmic embellishments. Note the interesting use of syncopation.

In Fig. 8, we have the regular metrical accent of the four-beat rhythm using half-notes. Fig. 9 shows the shifting of the accent which begins on the second beat and is carried over to the third and, the accent of the fourth beat which is carried over to beat one of the next bar, etc.

Fig. 10 shows the same rhythmic feel; however, the displaced accent occurs on the second half of each quarter beat, indicated by an arrow pointing up, with regular beat indicated by arrow pointing down.

In be-bop, no syncopated beat, phrase, or passage need necessarily follow any particular order. A syncopated passage may occur at any place in a measure or phrase.



Figure 8



Figure 9



Figure 10



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Pease Column Moves To 'Up Beat'

By Sharon A. Pease

For nearly 20 years your writer has been doing the piano column which he conceived and started for *Down Beat*. Now it is a pleasure to be associated with *Up Beat* in the same capacity. In the future, as in the past, we will try to bring to our readers a steady parade of the best in all phases of piano styling as practiced by top performers. Authentic style examples will enable our readers in every city and hamlet to survey the favorite devices of outstanding stylists, devices which may be incorporated into their own playing or used as stimulation for the development of their own original ideas. Top performers scheduled for future columns include Billy Taylor, Dave Brubeck, Joe (Fingers) Carr, Barbara Carroll, Billy Strayhorn, Jelly Roll Morton, John Lewis, Marian McPartland, Milton Buckner, Pete Jolley, and many others.

Professional piano solo arrangements involve the use of improvised melodic figures. Yet most modern piano stylists do very little truly spontaneous improvising. Rather they have at their command an assortment of

previously memorized figures and phrases which may be used to fill various harmonic and melodic needs. Outstanding stylists have their own individual formulas as well mastered that they are able to inject them spontaneously, without previous planning, whenever they sense or hear a familiar harmonic sequence.

These creations are the result of a complex maze of influences and experiences. This is illustrated in the accompanying musical example, a chorus of *Basin Street Blues*, from your writer's *3 in 1 Pianofolio*, published by Edwin H. Morris & Company, Inc., New York, which we hope you will enjoy playing. The over-all influence is basically Hines-Stacy. Tatum and Wilson are apparent in measures 2 and 12, while the late Fats Waller dominates measures 7 and 8. Origin of the endings may be controversial but they are probably from the Kansas City school — Count Basie, Jay McShann, Mary Lou Williams, Julia Lee, and others.

(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, 1333 East Almeria Road, Phoenix, Ariz. Enclose self-addressed, stamped envelope for personal reply.)

Dave Pell Shows Improvisational Sense

Dave Pell, who steadily has been gaining note both as a tenor saxist with the Les Brown orchestra and as leader of his own recording group on Trend Records, is the first saxist to provide a music example for *Up Beat*.

Dave for the last two years has finished in the fourth spot in *Down Beat's* annual readers' poll, and in the 1954 balloting, found his octet moving into sixth place in the Instrumental Combo division almost solely on the strength of its recordings.

The octet's first release was an LP of Irving Berlin songs; their second was a 12-inch LP of seldom-heard Rodgers and Hart melodies. A third, for which some material already has been waxed, will follow soon.

Dave chose a familiar set of chord changes in the standard, 32-bar form on which to improvise for the example on page 14. Through listening to his pressings with the octet, you can acquaint yourself with both his tone and general style and conception. This example will provide you with a fairly-easy-to-play picture of his manner of improvising.

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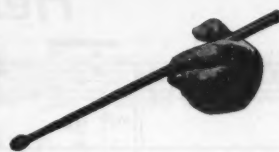
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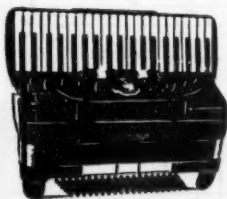
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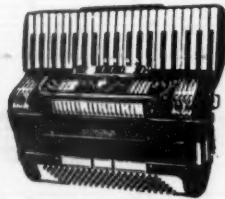
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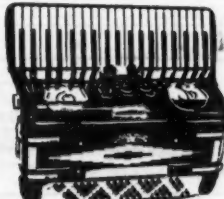
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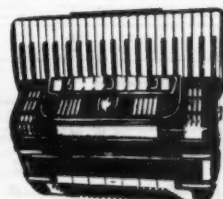
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Here's 'Rustic Dance,' Lawrence We

musical score for a piece titled "Here's 'Rustic Dance,' Lawrence We". The score is written for piano (p) and features a key signature of one flat (Bb) and a 3/4 time signature. The music is organized into seven systems, each consisting of a treble and bass staff. The tempo/mood is marked *mp* (mezzo-piano) at the beginning. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets (indicated by a '3' over a group of notes). Chord symbols are provided below the bass staff for each system: Bb, Cm, F7, Eb, Bb, Bb, Cm, F7, Bb, F, C7, F dim. F, F, C7, Bb, Cm, F7, Eb, Bb, Bb, Cm, F7, Bb, Eb, Bb7, and Eb. The piece concludes with a double bar line.

ce Welk's Example For Accordion

This musical score is for a piano accompaniment of an accordion piece. It consists of seven systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a variety of chords and melodic lines, including triplets. The chords are labeled as follows:

- System 1: E \flat , B \flat 7
- System 2: D7
- System 3: Gm, Cm, D7, Gm
- System 4: E \flat , B \flat 7, E \flat
- System 5: E \flat , B \flat 7
- System 6: B \flat , Cm, F7, E \flat , B \flat
- System 7: B \flat , Cm, F7

The score includes various musical notations such as triplets (indicated by a '3' over a group of notes), slurs, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line at the end of the seventh system.

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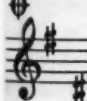
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INTRO



CODA



Ralph Marterie Chooses 'Tenderly'



Ralph Marterie

Ralph Marterie's trumpet solo of Walter Gross' beautiful instrumental standard, *Tenderly*, appears below. The transcription given here is of Marterie's recorded performance, on Mercury 5716, originally released in September, 1951. Although never a big hit of the proportions of *Skokiaan*, this record has been Marterie's most consistent seller in the three years it has been on the market.

Tenderly, which in a comparatively short time has become a performing "must" for musicians, is especially suited, by virtue of its inherent lyricism, both to trum-

peters in general and Marterie in particular, for whom it serves as a showcase of the wide range and full tone that are his specialties.

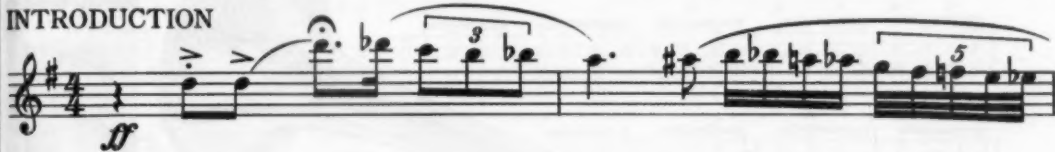
Marterie began his career with Danny Russo's Oriole ork while still in his teens. Next he joined the Chicago theater band, following up with a seven-year stint at NBC in Chicago before entering the Navy in 1942. While in service he organized and led a band, returning to radio and his own ABC show shortly after his discharge.

Ralph has been a Mercury artist since 1949. He made a successful leap from leader of a studio band to an in-person "name" batoneer with his first middlewestern tour in 1951. Two years later he played his first date in the east, achieving a similar success. Among the Marterie band's biggest records to date have been *Caravan*, *Crazy, Man, Crazy*; *Big Noise from Winnetka*, and the recent *Skokiaan*.

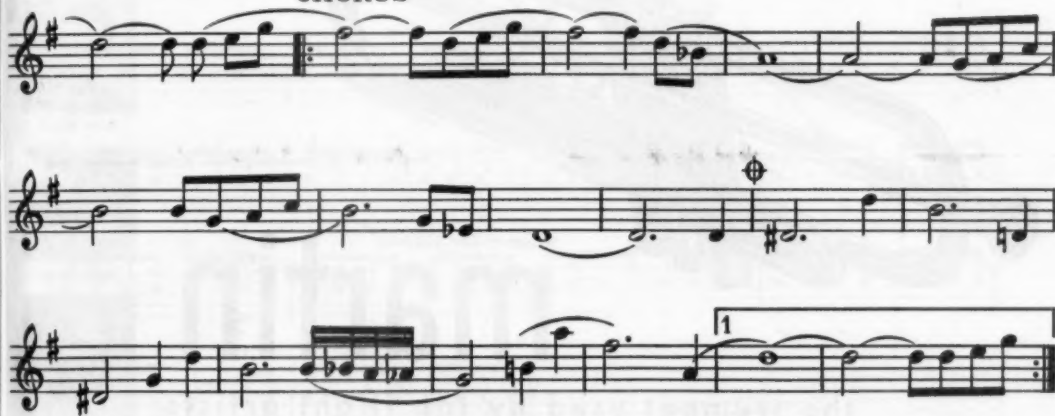


Dave Pell, whose tenor sax example can be found on page 14.

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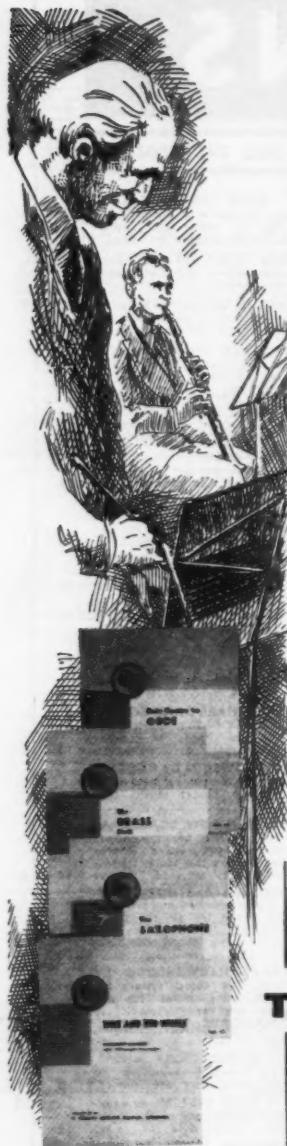
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II

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